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AUTHOR Wright, Joyce E.
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ABSTRACT

The document presents a report on the role and status of arts education in a national sample of 13 elementary schools. It focuses on how conditions of elementary schooling affect arts programs, whether arts education is an important part of the total educational experience, and the degree to which arts education furthers creativity and artistic/aesthetic goals. Data were collected through classroom observations; surveys of students, teachers, parents, and administrators; interviews with students and teachers; and analysis of curriculum materials. Topics investigated included amount of time spent on arts activities, student and teacher interest level, teacher training in art, availability of art specialist help, interactions between students and teachers during art class, principals' attitudes about the importance of arts programs, and school resources devoted to art. Findings indicated that the arts joined science and physical education at the lowest status position in the schools' curricula, students were encouraged to follow directions rather than be creative, and most students rated the arts as interesting, enjoyable, and relatively easy. The conclusion is that arts educators should examine existing arts practices and general schooling conditions before advocating increased support for current programs or recommending changes. (Author/DE)

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THE ROLE AND STATUS OF ELEMENTARY ARTS PROGRAMS

Joyce E. Wright
Institute for Development of Educational Activities, and
University of California
Graduate School of Education
Los Angeles, California 90024

SP 012 580

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INTRODUCTION

The major purpose of this study was to determine the condition and status of arts education in a sample of thirteen elementary schools in order to answer the following questions:

1. To what extent are arts programs an integral and important part of the schools' total instructional programs and students' total educational experience?
2. Is arts education used to further artistic/aesthetic goals, to foster creativity, or to serve as a reward for students and a balance to the rest of the school program?
3. To what extent do various conditions of schooling relate to the observed quality and status of elementary arts programs?

Arts education was defined to include visual arts and crafts, creative writing, dance, drama, filmmaking/photography, and music. The study was not designed to produce generalizations about elementary arts education in the United States. Rather, it was an attempt to raise questions about the role of arts education in a sample of schools and to explore relationships between conditions of elementary schooling and the status and quality of arts programs. It is the premise of this paper that analysis of current programs and practices is needed in order to better understand what now exists. Hopefully, this understanding will serve as a guide to other researchers and to practitioners, not to dictate their actions, but to suggest questions to explore further and practices to consider.

Other surveys of elementary school arts programs and practices have been conducted, but all differ from this study. Few studies have focused on all of the art areas, collected data from several sources, and placed the arts up against the total school program.

Reid Hastie's survey of "Current Opinions Concerning Best Practices in Art for the Elementary Schools and For Elementary School Teacher Preparation" was conducted during the 1952-53 school year.[1] The study was an attempt to determine the state of current thinking regarding the best practices in elementary art education and the art competencies necessary for elementary school teachers of art. Two hundred eighteen college art teachers, ninety art supervisiors, and eighty-one classroom teachers responded to the mail questionnaire. Part I contained only closed

items and asked about objectives, materials and media used, methods of selecting and organizing art activities, competencies necessary for elementary art teachers, and desirable activities for preparation of elementary art teachers. Part II contained open-ended items regarding problems encountered by elementary art teachers and suggestions for improvement of teacher education programs.[2]

Hastie looked at each group's responses and also at differences among the groups. There were no significant differences or minor differences found among the groups' responses regarding objectives, materials and media used, and methods of selecting and organizing art activities. There were noticeable differences regarding necessary teacher competencies and preferred teacher education activities. Basically, the college art teachers perceived theoretical activities such as studying child development in art and philosophy of art education as being more important than did the other two groups.[3]

The comprehensiveness of Hastie's survey is impressive. He maintains, in fact, that his is the most comprehensive study of its kind since 1914 when R. B. Farnum surveyed the "Present Status of Drawing and Art in the Elementary and Secondary Schools of the U.S."[4] Several of the issues covered in Hastie's study are still of concern today, and a few were even important at the time of Farnum's survey. For example, correlating art with other subjects was introduced into the curriculum in 1914, was of concern in 1953, and is still an issue today. In Hastie's survey, elementary school teachers listed the lack of experience with different art media and processes as a major problem, and they are concerned about this as well today. In 1953 teachers also expressed the need for a philosophy of education which recognized the values of art as a creative activity. Elementary school art teachers still are frustrated by the lack of recognition given to art by educators.[5]

The Research Committee of the National Art Education Association's survey of "Comparative Expenditures for Art Supplies in Typical School Systems" was conducted in 1952.[6] A mail questionnaire was sent to school systems in 444 cities. Though there was a 52 percent return rate (230), only 106 of those instruments were usable; the remaining 124 were blank because the respondents did not have enough information to respond to

the items. In more than one half of the systems responding, there was no explicit financial provision made in their budgets for art supplies.[7] These data support the concern, expressed by art educators in Hastie's study, for the recognition of and support of art.

In 1963 the Research Division of the National Education Association (NEA) conducted a survey of "Music and Art in the Public Schools," which is still regarded as the most recent, comprehensive study of its kind.[8] Its purpose was to reveal whether or not art and music were being neglected due to the increased emphasis on basic subjects. Two questionnaires were developed, one each for elementary and secondary schools; they were mailed to a stratified, representative sample of principals selected at random. The elementary questionnaire contained four pages: two pages of closed items about art and music programs, one page of open-ended questions about unique programs, and one page of status questions about the principal. A total of 657, or 83.2 percent, elementary questionnaires were returned.[9]

Specific questions about art programs revealed that art was maintaining its position in the elementary school curriculum at the time of the survey. This conclusion was based upon responses to items which asked principals to compare their present programs with past ones. For example, the data revealed that the weekly median time allotment for art instruction in 1963 was sixty minutes in grades one, two, and three, seventy minutes in grades four and five, and seventy-two minutes in grade six. Even though the respondents indicated that the amount of time devoted to art instruction had not decreased over past years, one must still ask whether or not this is a sufficient amount of time.[10]

The survey also revealed that the general classroom teacher was expected to teach art without specialist help in at least 59 percent of the schools at all grade levels. Furthermore, only 58.8 percent of the schools offered inservice education in art during the two years preceding the survey. In general, though art was maintaining its position in elementary schools, it seemed not to have as much status as music, and principals, in their open-ended responses, showed less enthusiasm for art than for music.[11]

The American Music Conference's (AMC) "Study of Music Programs in U.S. Elementary and Secondary Schools" was conducted in 1973.[12] Its purpose was similar to that of the NEA Survey described above. Music educators were alarmed by reports of cutbacks in public school music programs. Lacking national survey data more recent than 1963, the AMC undertook the task of surveying trends in music education, while incorporating many items on funding.[13]

There are many similarities between the AMC and the NEA studies. Both were mail questionnaires sent to elementary and secondary school principals. The AMC used a random sample, though not a stratified representative one, as did the NEA. Closed items regarding time allotments, instructional availability, and teacher characteristics, as well as comparisons with past programs were contained in both surveys. In addition, the AMC included several budget items.[14]

The 1973 AMC study concluded that music had generally maintained or improved its position in 266 elementary schools, which represented a 25.6 percent return rate. The number of music specialists in these elementary schools appeared to have increased substantially since 1963. Furthermore, the respondents indicated that the amount of time spent on music instruction was the same or more than in the three years preceding the survey. The number of schools offering group and individual instruction also increased over 1963 levels. Finally, 52 percent of the responding elementary schools predicted increased student interest in music in the future.[15]

Interest in arts education by state and local level personnel has resulted in surveys of programs and practices within individual states. The state of Michigan has shown an interest in all of the arts in recent years. As a result, the Joint Legislative Committee on the Arts was formed in an attempt to increase the state's awareness of the arts.[16] One of their tasks was to conduct a survey of the status of the arts in Michigan. Included in the survey was the status of the arts in elementary schools. A review of art programs from the 310 (66 percent) schools which returned the mail questionnaire revealed that twice as many art programs

were static or contracting as were expanding. Lack of art specialists and appropriate equipment and supplies due to insufficient funding were reasons given for program deficiencies.[17]

The Michigan Arts Education survey, like the 1963 NEA and 1973 AMC surveys, was sent only to school principals.[18] Even though principals were directed to consult teachers when responding to the survey, it is not possible to determine if they did so. Thus, as with the other surveys, generalizations are made from information collected from only one data source.

More recently, the Arts, Education and Americans Panel of the American Council for the Arts in Education surveyed the status of the arts in the nation's elementary and secondary schools and colleges and universities.[19] Several methods were used to collect data: questionnaires were administered to seventy leaders of forty arts organizations and to representatives of each state department of education; structured interviews were conducted with district superintendents, district arts coordinators, thirty-two principals and sixty-five teachers representing thirty-two randomly selected elementary and secondary schools in sixteen districts located in four states; site visits were made to an additional sixteen schools which were reported to have exemplary arts programs; telephone interviews were conducted with authorities at fifteen colleges; seven community arts programs were observed; and twenty-five panel members heard testimony from several national arts educators.

Seventy-three recommendations for arts education in the United States, supposedly based on the data collected, were made by the panel. The recommendations are clustered into fifteen categories which range from teacher education to policy matters to instructional and curricular issues. While these recommendations are grounded in a broader data base than most of the studies discussed above, one important source was omitted--students. It seems unwise to offer advice about programs for students without condisering their attitudes and opinions.

The significance of the study reported in this paper, then, is in its examination of programs in many arts areas within each of the elementary schools studied,

and its consideration of several types of information from different data sources in order to generate a comprehensive analysis of arts education programs. Unlike other studies, this one allowed for investigation of arts programs within the total context of each school's program so that it was possible to determine the comparative status of the arts in relation to other subject areas.

METHODOLOGY

Subjects

The data analyzed for this paper were collected during Spring and Fall, 1977 as part of a larger research project, a Study of Schooling.[20] Students, teachers, administrators, and parents answered survey questions; teachers and students were observed in classrooms; and curriculum materials were analyzed. At the elementary level of schooling participants included 286 teachers, 3,444 students, 1724 parents, 13 principals, and observations from 129 classes for three days each in thirteen elementary schools located in several different major regions of the United States. The schools differed with respect to several general features: size, economic status, ethnicity, and whether urban, suburban or rural. (See Table 1). Similar data about junior and senior high schools in the thirteen communities were also collected and are being analyzed separately. Comparisons will subsequently be made between the elementary and secondary levels. In addition to the data about arts programs, the larger Study of Schooling looked at curricular programs and practices in all major subjects so that it is possible to compare the arts to the other school subjects.

Variables

For this paper, 129 variables were combined into twenty-two measures through the use of standard Z scores. Sixteen of the measures are composite indices, while six are actually single variables, but all have been converted into Z scores. In order to eliminate negative Z scores and to increase the range of scores, scores were multiplied by ten and then increased by a constant of 50. Thus, the mean of each distribution of the twenty-two measures is 50 and the standard deviation is 10. Teacher, student, principal, parent and observation data were used. The measures are grouped into three categories: (1) program status (one measure);

(2) program quality (seven measures); (3) conditions of schooling (fourteen measures).

TABLE 1

Demographic Characteristics of Elementary Schools

School*	Size**	Economic Status	Ethnicity	Location
Atwater	Small	Middle	White	Suburban
Bradford	Medium	Low/Middle	White	Suburban
Crestview	Medium	Low/Middle	White	Suburban
Dennison	Very Small	Middle	White	Rural
Euclid	Small	Middle	White	Rural
Fairfield	Very Large	Low/Middle	Mexican-Am./ White	Rural
Laurel	Medium	Low	Black/White	Rural
Manchester	Medium	Middle	Black	Urban
Newport	Large	Low	Mixed	Urban
Palisades	Small	Upper/Middle	Black/White	Urban
Rosemont	Medium	Low	Mexican-American	Urban
Vista	Large	Middle	White	Suburban
Woodlake	Medium	Middle	White	Suburban

* These are fictitious names

** Very Large = > 900 students
Large = 700-900 students
Medium = 500-699 students
Small = 300-499 students
Very small = < 300 students

Program Status

Five separate types of information were combined to form an index descriptive of the status of the arts within each school. First, teachers' report of numbers of hours allocated per week for instruction in art, music, dance, and drama were averaged to yield a mean amount of time for all the arts combined. Then, the percentage of total instructional time represented by time for arts was computed. It is this latter statistic which is one of the five components of program status. The proportionate time allocated to the different subject areas is a fairly direct and important indicator of the relative status of any given subject relative to the total instructional program.

Another related variable is the percentage of arts lessons relative to the total number of lessons observed over the three days of classroom observation for each sampled class. A structured observation schedule, adapted from the instrument developed by the Stanford Research Institute for its Follow Through Study, was used.[21] Observers coded teachers' and students' behavior during repeated five minute periods which focused on the nature of their interactions. Interspersed between these periods were written "snapshots" of the classroom which included descriptions of activities and grouping patterns.

Not only does it seem obvious that the proportion of instructional time allocated for a given subject indicates its relative status in the curriculum, but instructional/learning time is "...a central factor in all learning".[22] In a report of selected results from the First National Assessment of Art, the observation is made that "schooling in art does appear to be related to the achievement levels that students attain".[23] The research of Wiley and Harnischfeger also support the relationship between instructional time and student achievement, albeit achievement in subjects other than the arts.[24] Recently, researchers have distinguished between time available for learning and active or engaged student learning time and suggested that the latter is the critical component.[25] And yet,

if there is relatively little available time for learning a subject, there can hardly be a great amount of student engaged time. So, while the time variables reported in this paper do not describe active student learning time, they are nonetheless important as indicators of the relative amount of opportunity that students had for learning in the arts.

The third variable of the program status index is teachers' report of the number of hours per week which they spent preparing for arts lessons. This information is also indicative of the status of the arts in the schools in that it would seem that teachers allocate preparation time according to the relative importance of each subject.

The last two variables of this index concern students' and principals' ratings of the importance of the arts. Students in grades four through six were asked to rate the importance of the arts, in general, using a four point importance scale. Principals indicated the importance of the arts in their school programs using a three point scale.

Program Quality

The following indices are, admittedly, indirect measures of the quality of arts programs in the schools. They are indirect because they do not describe the actual meaning of the experiences students had, nor do they include assessments of student art works and performances. But, because the variables are quite comprehensive and are related to program components considered important by various arts educators, they are useful as indicators of program quality.

Balance of art forms. Bennett Reimer,[26] Hilda Lewis,[27] the Arts Education and Americans Panel,[28] and others advocate the inclusion of the several art forms into the elementary school curriculum. Accordingly, one index of program quality used in this study is the balance of art forms in evidence in the school programs. The assumption underlying this measure is that it is desirable to include instructional experiences in several arts. Three types of data comprise the measure:

1. Upper elementary students' responses to an open-ended question asking them what they had learned or done of importance in the arts. The number of art forms mentioned by more than one percent

of the students was tallied for each school, and overall.
2. Upper elementary students' responses to survey questions about their participation in activities representing visual arts, music, dance, drama, and creative writing. The statistic used was the percentage of students who reported participating in activities of each art form.
3. Teachers' report of the number of allocated hours per week of instruction in visual arts, music, dance, and drama.

Balance of aesthetic behaviors. In addition to a balance of art forms, it seems important to also consider a balance of the aesthetic behaviors included in instructional programs. Bennett Reimer's definition of these behaviors was used for this study.[29] Two of his seven behaviors were combined and a few others slightly modified to produce a list of five behaviors: perceiving/reacting, producing/performing, knowing/understanding/conceptualizing, analyzing/evaluating, and valuing/appreciating. Several other arts educators advocate the inclusion of activities based upon as many of the aesthetic behaviors as possible. Harry Broudy has written about the importance of developing students' abilities to perceive and react to art.[30] The California Art Education framework recommends instruction in producing art, perceiving/reacting to art, understanding the past and present art of this and other cultures, and reacting critically to one's own art and that produced by others.[31] Edward Feldman emphasizes the need for students to understand that there are many roles that they can assume in addition to that of the creator or performer: "...the intelligent viewer, perceptive critic and sensitive interpreter of the arts..."[32] In general, then, current thought among arts educators is directed toward expanding the range of aesthetic behaviors emphasized in school arts program to include more than the usual production and performance activities.

Three types of data were used to generate the index of aesthetic behaviors:

1. Upper elementary students' responses to the question about what they learned. The number of behaviors mentioned by more than one percent of the students was tallied.
2. Upper elementary students' responses to survey questions about their participation in activities representing three of the five behaviors (producing/performing, perceiving/reacting, and analyzing/evaluating). The statistic used was the percentage of students who reported participating in activities of each behavior.

3. Teachers' report of the frequency of occurrence of activities representing three behaviors (producing/performing, perceiving/reacting, and analyzing/evaluating).

Personal expression/creativity emphasis. Regardless of the art forms or aesthetic behaviors included in a program, it is also important to consider the extent to which the arts are used to encourage students' creative self-expression. Victor Lowenfeld has argued for the contribution that the arts can make toward the development of student creativity.[33] While some arts educators express concern over an over-emphasis on using the arts to foster creativity, few would deny that creative self-expression is part of our contemporary conception of art.

The three measures used to generate this index are:

1. The percentage of upper elementary students who mentioned personal creative expression in their responses to the question about what they had learned in the arts.
2. The percentage of upper elementary students who responded to a survey question that they expressed their own feelings and thoughts in art works or performances.
3. Teachers' report of the frequency with which arts projects or performances were used for student self-expression.

Conforming/compliance emphasis. While there may be some disagreement concerning the extent to which the arts should or can be used to foster creativity, most arts educators would disapprove of using the arts merely to encourage student compliance and conformity with teacher expectations. This index of the conforming/compliance emphasis of arts programs is based on the following three measures:

1. The percentage of upper elementary students who mentioned following rules or conforming to teachers' expectations in their responses to the question about what they had learned in the arts.
2. The percentage of upper elementary students who indicated on a survey item that they did or made things as told or shown by their teachers.
3. Teachers' report of the frequency with which students followed teacher directions during arts instruction.

Student choice. Another measure of program quality used in this study is upper elementary students' report of how often they selected their own arts materials. This is intended to serve as an indication of the extent to which students were allowed to participate in decisions concerning their production of art works. The assumption which underlies

this measure is that it is important for students to make choices about their own work.

Appropriateness of work for student ability level. Providing students with activities that match their abilities is indicative of good instructional practices irrespective of the subject.[34] Student and teacher data were used to create this index:

1. The percentage of students in grades one through three who reported their work in arts to be "just right".
2. The percentage of students in grades four through six who reported their work in arts to be "not too easy, not too hard".
3. Teacher rating of the appropriateness of work in arts for students' ability level.

Student attitudes. The final measure of program quality is based soley on student responses. Concern with developing positive student attitudes toward school and the subjects they study is often expressed by practitioners and researchers.[35] While there does not seem to be conclusive evidence that students learn more when they like what they study, there is still an intrinsic appeal to the idea that students' attitudes about school subjects are important. The four measures used to form the attitude index are:

1. The percentage of lower elementary students who reported liking art.
2. The percentage of lower elementary students who reported liking music.
3. Upper elementary students' liking of the arts.
4. Upper elementary students' interest in the arts.

Conditions of Schooling

In addition to determining the status and condition of arts education in the sample of schools, this study explored relationships between program status and quality and various conditions of schooling. The purpose of this exploration was to see if certain conditions, such as teacher preparation, school resources, or parent support were related to the quality of the school arts programs.

Teacher preparation. Perhaps the schooling variable which would seem to be most logically related to program quality is the amount of teacher preparation in the arts. If teachers have had neither pre or inservice work in the arts, one anticipates that they would not provide their own students with much of an arts program. Conversely, one hopes that well prepared

teachers would have well developed programs. To describe the amount of teacher preparation in the arts, the following variables were used:

1. The percentage of teachers who had a college major or minor in the arts.
2. The percentage of teachers who completed post-credential work in the arts.
3. The percentage of teachers who participated in inservice workshops in the arts.

Teacher attitudes about the importance of goals of arts education. In addition to the amount of teacher preparation in the arts, teachers' attitudes about different goals of arts education were examined. The assumption being made is that teachers will likely design arts programs which correspond to their attitudes about what students should learn from participation in arts activities. Teachers rated the importance of seven goals of arts education. Responses to the statements were combined to form the following three measures:

1. Aesthetic goals; included were statements about the importance of production/performance activities, perception/reaction activities, and knowledge/understanding/conceptualization activities.
2. Personal goals; included were statements about the importance of using the arts to build students' positive self-image and to provide enjoyable experiences for students.
3. Avocational goal; one statement was used which referred to using the arts to enable students to develop avocations.

Teacher use of objectives. Considering the still ongoing debate about the advantages and disadvantages of using instructional or behavioral objectives in arts education, it seems important to include a measure of teacher use of objectives.[36] The item used for this measure only concerned teachers' reported frequency of use of predetermined, behaviorally stated instructional objectives. No attempt was made to determine if teachers followed Elliot Eisner's model of deriving "expressive" objectives from the instructional activities.

Subject integration. As noted earlier in this paper, the integration or correlation of the arts with other subjects has been an issue in arts education throughout this century. Accordingly, a measure was included of the extent to which teachers in the sampled schools taught visual art, music, drama and dance as single subjects or integrated with other subjects.

Principal preparation. Work by John I. Goodlad and associates has pointed to the influence of school principals regarding what occurs in schools.[37] Therefore, variables were included to measure principals' preparation in the arts and their attitudes about important goals of arts education. One might expect to find more developed and comprehensive arts programs in schools administered by principals who had participated in arts programs. The following variables used to measure principals' preparation in the arts parallel the variables used to describe teachers' preparation:

1. College major or minor in the arts.
2. Participation in post-credential work in the arts.
3. Participation in work shops in the arts.

Principal attitudes about the importance of goals of arts education. The rationale for including measures of principals' attitudes corresponds with that mentioned above regarding teachers. In other words, the type of arts program existing within a school may likely reflect, in part at least, the principal's attitudes about arts education. The following measures of attitudes about goals were used:

1. Aesthetic goals; included were statements about the importance of production/performance activities, perception/reaction activities, and knowledge/understanding/conceptualization activities.
2. Personal goals; included were statements about the importance of using the arts to build students' positive self-image and to provide enjoyable experiences for students.
3. Avocational goal; one statement was used which referred to using the arts to enable students to develop avocations.

School resources. Measures of school resources were included in this study despite the negative findings concerning resources revealed by Coleman and Jencks.[38] They were included because of differences in how resources were defined and measured, and in the relationships that were explored. Human, as well as material, resources were included in this study. Because general elementary classroom teachers often have the major responsibility for students' arts education, but usually are not well prepared in the arts, the extent to which arts specialists and resources persons assisted classroom teachers was documented. Teachers also were asked to indicate the degree to which a lack of resources (budget, quanity and quality of materials, equipment, space and facilities) interferred with their arts programs.

Parents' arts involvement. Another condition which could affect school arts programs is the extent to which parents themselves are involved as producers or consumers of the arts. Presumably, parents who are active arts participants would be more supportive of and perhaps more influential in promoting school arts programs. Accordingly, parents were asked if during the last year they had participated in any of six different types of activities in the six art areas. The average percentage of parent participation across all activities and arts areas was the statistic used.

Parent support. Parents were also asked to indicate their agreement with a statement that said that more school time should be devoted to arts instruction. Responses to this item were used as an indicator of the degree of parent support for arts education. Of course, one might expect that parents in schools that had high quality arts programs might actually disagree with this statement more than parents in schools with lower quality or status programs.

Parent satisfaction. Finally, a measure of parent satisfaction with the existing school arts program was included. Parents were merely asked to rate their degree of satisfaction with current school programs in the arts.

Data Analysis

Data were analyzed in order to report findings on each variable across all thirteen elementary schools and to explore relationships among the program status and quality and the conditions of schooling variables. Because the school was the focus of interest, school scores rather than the classroom scores, served as the unit of analysis when relationships were investigated. Each school was profiled on all of the twenty-two indices and the demographic characteristics displayed in Table 1. After preliminary observations were made about the type of relationships which appeared to exist, Spearman rho coefficients were computed. Based upon the school profiles, it was decided to average the program status index and all but one of the program quality indices (conforming/compliance emphasis) for each school in order to obtain one program measure. It was this combined measure, then, that was used when computing the rank-difference correlations with the condition of schooling indices and the demographic variables.

RESULTS

Overall Findings

The design of the larger research project, A Study of Schooling, permits the comparison of data about arts programs with data about the other school subjects. Therefore, in this section on overall findings, the arts will be placed in the context of the total school curriculum so that the relative status of arts programs can be explored. In addition, this analysis allows for discussion of the role that the arts might be serving within the school environment.

Program status. In general, as the data reported below suggest, the arts, along with physical education and science, seem to have the lowest status within the overall curriculum. First, in terms of estimated hours of instruction, we can see from examining Table 2 that as separate subjects, art, music, drama, and dance represent the smallest proportion of total instructional time. Admittedly, when the average percentages for the four art areas are added together, the sum is larger than for any of the other listed subjects except for reading/language arts and mathematics. But, I think that because the arts were listed separately, teachers may have reported more hours of instruction than if they had indicated the hours devoted to the arts as one group of subjects. Similarly, I think that teachers may have reported even more hours for reading/language arts if several separate areas had been listed such as spelling, handwriting, grammar, and reading comprehension.

TABLE 2

Estimated Instructional Time By Subject:
Mean Hours Per Week and Percentage of Total Estimated Time
Across All 13 Elementary Schools

Subject	$\bar{X}$ hrs.	$\bar{X}$ % of Total
Reading/Lang. Arts	7.54	34%
Mathematics	4.50	19%
Social Studies	2.77	12%
Science	2.28	10%
Physical Education	1.89	8%
Art	1.46	6%
Music	1.34	6%
Dance	0.36	2%
Drama	0.17	1%

Observation data also reveal a pattern similar to what teachers reported. In Table 3 are listed the average percentages of lessons observed for each of five major subject areas.[39] While the reader should be reminded that the observations cover only three days per classroom, it is interesting that these data do parallel the survey data. Overall, the smallest percentage of observed time was devoted to arts and science instruction. But at the upper elementary grades (grades four through six) the arts were observed to occur least frequently. And in grades one through three, the arts were observed to have a more prominent status in terms of observed instructional time. What seems to have occurred, then, is a shifting away from a greater emphasis on the arts in the primary grades to a lesser role in the upper grades. At each level, though, reading/language arts and mathematics still account for the greatest proportion of instructional emphasis.

TABLE 3

Observed Lessons by Subject Area:
Mean Percentages of Total Observed Lessons
Across All 13 Elementary Schools*

Subject	% of Total
(Grades 1-3)	
Reading/Lang. Arts	55.72
Mathematics	12.11
Arts	5.98
Social Studies	4.19
Science	2.81
(Grades 4-6)	
Reading/Lang. Arts	47.19
Mathematics	16.29
Social Studies	11.60
Science	6.68
Arts	3.63
(Grades 1-6 combined)	
Reading/Lang. Arts	51.41
Mathematics	14.11
Social Studies	7.65
Arts	4.82
Science	4.72

* The data in this table actually represent subject lessons observed through at least one five minute period during the 3 days of observation. Percentages do not add up to 100% because other subjects may have been observed but not coded, no subject was coded, or the subject area changed during the course of the five minute observation period.

Another indicator of the relative status of the arts in the total school program is teachers' report of how much time they spent preparing for lessons in each subject area. On the average, teachers across the thirteen schools devoted the least amount of preparation time to physical education and the arts (Table 4).

TABLE 4

Teachers' Report of Weekly Preparation Time:
Mean Hours Across All Teachers

Subject	$\bar{X}$ hrs.	S.D.	N
Reading/Lang. Arts	2.55	1.10	239
Mathematics	1.93	0.97	211
Social Studies	1.53	0.70	200
Science	1.50	0.74	181
Arts	1.47	0.76	207
Physical Education	1.32	0.74	91

The last two measures of program status concern upper elementary student and principal attitudes about the importance of each of the major subjects. Again, the arts are at the bottom of the rank orders. Students, seemed to reflect the relative status of the subjects as revealed in the findings reported above (Table 5).

TABLE 5

Upper Elementary Students'
Ratings of the Importance of Six Subjects

Subject	$\bar{X}$	SD	N
Mathematics	3.72	0.68	1618
Reading/Lang. arts	3.66	0.69	1617
Science	3.46	0.81	1644
Social Studies	3.45	0.82	1614
Physical Education	3.45	0.84	1621
Arts	3.15	0.88	1610

Principals used a three point scale to rate the importance of each of the subjects in their school programs. Again, the rank order of their mean responses reveal the same patterns; the arts were not perceived as being critical components of the curriculum (Table 6).

TABLE 6

Principals' Ratings of the Importance of Six Subjects

Subject	$\bar{X}$	N
Reading/Lang. Arts	3.0	13
Mathematics	3.0	13
Social Studies	2.3	13
Science	1.9	13
Physical Education	1.9	13
Arts	1.7	13

Program quality. If we can say that the arts appear to have had a low status position in the thirteen elementary schools, what can be said, though, about the quality of the arts programs that were in evidence? Did they offer the types of experiences which arts educators advocate? Were the programs based upon the teaching of aesthetic goals? Or did they serve to fulfill other functions?

In terms of the art forms or areas represented in the school programs, there was not the wide array or balance of arts as recommended by Reimer and others. In general, the visual arts and music were the main components of the programs. Upper elementary students' comments about what they had learned in the arts and their responses about participation in activities representing different art areas support this statement. These data, as displayed in Tables 7 and 8, show some differences in actual percentages--probably due to differences in the items--but generally reveal the same rank order of art areas. It is also likely that the relatively high percentage of students who reported writing stories (Table 8) were responding to general language arts activities as well as creative writing.

TABLE 7

Important Student Learnings in Arts:
Mean Percentage of Responses by Art Form Across All Schools

Art Forms	% Mentioned
Visual Art	51.5
Music	17.2
Creative Writing	1.3
Drama	1.1
Dance	1.0

TABLE 8

Student Participation in Arts Activities:
Mean Percentages Across All Schools

Activity	% Participated
Draw, paint	77.7
Write stories	60.8
Sing, play instruments	58.9
Act	44.1
Dance	39.8

Teachers' report of the hours per week of instruction in each of four art forms supports this same trend (Table 9). The visual arts and music were allocated more time than either dance or drama. One might question, though, whether or not the teachers integrated the arts, especially drama, into instruction of other subjects and, therefore, actually allocated more hours of instruction than is indicated by these data. As discussed below, many teachers did integrate the arts, but no more than 20 percent of the teachers reported teaching drama or dance as a single subject or as

integrated with other subjects. It seems likely, then, that while the actual hours of instruction in each art area may vary depending on whether single or integrated instruction is counted, the proportionate emphasis on the different arts is probably the same.

TABLE 9

Teacher Estimate of Instructional Time:
Mean Hours Per Week
(N = 280)

Art Form	$\bar{X}$ hrs.
Visual Art	1.46
Music	1.34
Drama	0.17
Dance	0.36

In addition to the emphasis on visual art and music, there also appeared to be an emphasis on production and performance activities. Two-thirds of upper elementary students' comments about important learnings in the arts concerned producing or performing art works (Table 10). Also, students' responses to survey items about their participation in activities representing different aesthetic behaviors show that the greatest percentage of students reported participating in production or performance activities (Table 11).

TABLE 10

Students' Comments About Important Learnings
Mean Percentage of Responses by Aesthetic Behaviors
Across All Schools

Aesthetic Behavior	% Mentioned
Perceiving/reacting	0.4
Producing/performing	66.8
Knowledge/understanding	0.5
Analyzing/evaluating	0.1
Valuing/appreciating	0.2

TABLE 11

Student Participation in Activities Representing
Different Aesthetic Behaviors:
Mean Responses Across All Schools

Aesthetic Behavior	$\bar{X}$ Participated
Perceiving/reacting	56.0
Producing/performing	67.5
Analyzing/evaluating	54.0

Teachers' responses to survey items about the frequency with which their students participated in activities representing different aesthetic behaviors parallel students' responses noted above (Table 12). Production and performance activities were reported to occur most frequently. Admittedly, the differences among the means in Table 12 are small, but I think that the similarities of these findings with the student data warrant noting the differences. It is also interesting that even production/performance activities, on the average, did not occur very frequently.

TABLE 12

Teachers' Report of Frequency of Student
Participation in Activities Representing
Different Aesthetic Behaviors
(N = 283)*

Aesthetic Behavior	$\bar{X}$ Frequency
Production/performance	2.8
Perceiving/reacting	2.2
Analyzing/evaluating	2.4

*Responses were coded on a 4 point frequency scale:

1 = Never
2 = Not very often
3 = Often
4 = Always/most of the time

Two other indices of program quality concern the emphasis on personal expression/creativity and alternatively the emphasis on student conforming/compliance. Similar types of data were used as described above: students' comments about important learnings in the arts; students' responses about participation in activities representing creative and conforming experiences; and teachers' report of the frequency of student creative/expressive and conforming/complying activities. Data from students and teachers suggest that there was more of an emphasis on conforming/compliance than on personal expression and creativity (Table 13).

TABLE 13

Student and Teacher Report of Occurrence of Activities Representing Personal Expression/Creativity and Conforming/Compliance Emphasis

Personal Expression/Creativity	Conforming/Compliance
Student Comments	
% Mentioned	% Mentioned
0.8	2.14
Student Survey	
% Participating	% Participating
64.95	81.36
Teacher Survey	
$\bar{X}$ Frequency	$\bar{X}$ Frequency
2.96	3.16

Not only did there seem to be more of an emphasis on compliance than creativity in the arts programs, but upper elementary students reported, on the average, that they only sometimes selected their own arts materials. This measure of student choice is obviously a less comprehensive measure than the others cited above. Yet, it can serve as an indication of the extent to which students were actively engaged in making decisions about their art works. And when this finding is added to the measures reported previously, we begin to see an image of teaching and learning in the arts which perhaps stressed control over

exploration or expression. It is intriguing, though, that the reported frequency of student choice in arts is greater than for any other subject (Table 14). So that even if students only sometimes selected their own arts materials, they had less opportunity to make similar selections in other subjects. Perhaps, then, the general climate of the schools did not emphasize student choice and decision making.

TABLE 14

Student Selection of Materials and Books:
Responses By Subject Across All Schools*

Subject	% Never	$\bar{X}$	N
Arts	24.6	1.86	1538
Reading/Lang. Arts	36.7	1.71	1571
Science	41.3	1.65	1474
Social Studies	46.9	1.59	1502
Mathematics	49.4	1.57	1532

* Responses were coded using a 3 point scale:
1 = Never
2 = Sometimes
3 = Whenever I want to

Another program quality measure concerns the appropriateness of work for students' ability levels. Did activities, content, and materials match student capabilities, or were they too easy or too hard for students? Ratings by students in grades one through six show that, as compared to other subjects, a small percentage of students perceived the arts to be appropriate while a large percentage judged the arts to be too easy (Table 15). Even if one questionned the accuracy of students' assessments, the fact that students perceived the arts to be relatively easy cannot be denied. This raises the question of whether such a perception of the arts might not promote the attitude that the arts are not to be taken seriously. Such an attitude could in turn discourage sustained involvement in the arts, as either a producer or consumer, which would ultimately limit the meaning and knowledge that could be gained from such experiences.

TABLE 15

Students' Ratings of the Difficulty of Subjects

Subject	Grades 1 - 3 % Just Right	% Easy	N
Reading/Lang. Arts	38.2	51.3	1781
Mathematics	36.1	46.1	1781
Social Studies	34.4	44.9	1780
Science	34.2	52.6	1775
Music	29.7	61.4	1781
Physical Education	28.2	67.1	1782
Art	26.4	68.2	1779

Subject	Grades 4 - 6 % Not too easy/ Not too hard	% Easy	N
Reading/Lang. Arts	43.0	46.3	1613
Social Studies	33.0	47.1	1602
Science	31.0	54.5	1594
Mathematics	27.3	55.0	1610
Physical Education	22.6	67.1	1609
Arts	18.0	78.6	1608

Teachers also rated the appropriateness of the materials and content in each subject for their students' ability levels. They reported the percentage of students for whom the work was appropriate. Teachers' responses differ from students' ratings in that the arts and physical education have the overall highest means for appropriateness (Table 16).

TABLE 16

Teachers' Rating of Appropriatness of Subjects for Students' Ability Levels*

Subject	$\bar{X}$	N
Physical Education	4.56	89
Arts	4.43	172
Mathematics	4.26	212
Reading/Lang. Arts	4.14	231
Social Studies	3.93	191
Science	3.88	182

* Responses were coded as follows:
1 = appropriate for almost no students
2 = " " about 25 percent
3 = " " " 50 "
4 = " " " 75 "
5 = " " " 100 "

The final measure of the quality of the arts programs concerns students' liking of and interest in the arts. Students in grades one through three indicated whether or not they liked art as well as music, while older students reported their liking of and interest in the arts. We can see from Table 17 that the younger students liked art more than music and more than any other subject. And, after examining Table 18, it is apparent that older students liked the arts and found them more interesting than the other subjects.

TABLE 17

Lower Elementary Students' Liking of Subjects

Subject	% Like	N
Art	94.5	1783
Physical Education	92.7	1783
Reading/Lang. Arts	86.1	1781
Music	83.8	1777
Science	80.6	1781
Math	76.1	1780
Social Studies	73.6	1781

TABLE 18

Upper Elementary Students' Liking of and Interest in Subjects*

Subject	Liking $\bar{X}$	N
Arts	3.70	1621
Physical Education	3.47	1615
Science	3.29	1604
Mathematics	3.28	1609
Reading/Lang. Arts	3.18	1622
Social Studies	2.83	1617

Subject	Interest $\bar{X}$	N
Arts	3.60	1611
Physical Education	3.46	1620
Mathematics	3.27	1612
Science	3.24	1597
Reading/Lang. Arts	3.07	1622
Social Studies	2.85	1616

*Responses were coded as:

1 = Dislike very much
2 = Dislike somewhat
3 = Like somewhat
4 = Like very much

1 = Very boring
2 = Sort of boring
3 = Sort of interesting
4 = Very interesting

In terms of attitudes, it appears that students did feel positively about their school experiences in the arts. Whether or not such attitudes relate to increased student learning or predict attitudes and behaviors exhibited in later years, most educators think it is important for students to have positive feelings about school.

Conditions of Schooling. The results reported in this section pertain to several characteristics of teachers, principals, parents, and schools which might influence the quality and status of school arts programs.

In general, the data suggest that the climate for the arts was neither as good as arts advocates would like nor so dismal as to eliminate hope for improvement.

Less than one-fourth (21.8 percent) of the 248 elementary teachers who responded to the question about their college major and minor reported focusing on the arts. Similarly, 21.3 percent of the teachers reported doing some post credential work in the arts, while a few more teachers (25.5 percent) indicated they had participated in inservice workshops in the arts. At first glance, it is easy to lament this relatively low level of teacher preparation in the arts. But, when similar data are examined across subject areas, it is apparent that while teacher preparation is more extensive in some subjects--English and Social Sciences--it is less extensive in other subjects--Physical Education and Physical Sciences (Table 19).

TABLE 19

Teacher Preparation

Subject	% Major or Minor	N	% Post Credential work	N	Workshops	N
English	46.5	256	44.8	252	39.9	286
Mathematics	11.6	249	23.8	248	25.5	286
Social Sciences	34.9	249	23.2	246	11.9	286
Physical Science	17.9	240	18.8	240	8.0	286
Arts	21.8	248	21.3	240	25.5	286
Physical Education	7.4	242	8.5	235	13.6	286
General Education	43.2	241	33.3	237		
Special Education	7.5	241	16.3	240		

In addition to past educational experiences in the arts, it was decided that teachers' attitudes toward the importance of various goals of arts education were another revealing source of information. On the average, teachers rated goals concerning use of the arts to develop students' personal self-image as most important and rated goals aimed at increasing students' aesthetic/artistic knowledge and skills as least

important (Table 20). These findings are understandable considering: (1) only about one-fourth of the teachers were educated in the arts; and (2) the prevailing belief over the last few decades has been that the arts should be used to foster individual growth and creativity in the young child.[40] Still, though, all goals were rated as important.

TABLE 20

Teachers' Attitudes About Importance of Goals of Arts Education (N=172-175)*

Goal Emphasis	$\bar{X}$	S.D.
Personal Development	3.87	0.10
Avocational Development	3.42	0.28
Aesthetic/Artistic Development	3.28	0.20

* Responses were coded as follows:
1 = Very Unimportant
2 = Somewhat Unimportant
3 = Somewhat Important
4 = Very Important

Statements by arts educators, especially Elliot Eisner,[41] suggest that predetermined, behaviorally stated instructional objectives are not appropriate for arts education. While these data do not show whether or not teachers followed Eisner's model of deriving objectives from the learning activities, examination of Table 21 does reveal that teachers reported using behavioral objectives least frequently for arts instruction.

TABLE 21

Teachers' Reported Use of Objectives *

Subject	$\bar{X}$	S.D.	N
Reading/Lang. Arts	2.86	0.95	241
Mathematics	2.84	0.94	211
Physical Education	2.53	0.95	92
Social Studies	2.50	0.93	197
Science	2.41	0.93	182
Arts	2.13	1.00	201

* Responses were coded as follows:
1 = Never
2 = Not very often
3 = Often
4 = Always or most of the time

While behavioral objectives were used least frequently in arts instruction, it appears that the arts were most often integrated with other subjects (Table 22). From this perspective, at least, it seems as if the teachers in these schools were following practices advocated by arts educators. Whether or not this practice relates to the quality of the arts programs is, of course, another question, one which will be explored later in this paper.

TABLE 22

Teachers' Report of Instructional Integration of Subjects

Subject	% Reported Taught With Other Subjects	N
Arts (average)	56.5	
Drama	85.3	34
Dance	56.3	48
Art	52.5	200
Music	32.1	100
Social Studies	49.5	200
Science	37.2	183
Reading/Lang. Arts	35.0	234
Physical Education	14.3	91
Mathematics	7.1	210

Principals were also asked about their preparation in the arts. The proportion of principals who majored or minored in the arts, completed post-credential work in the arts, and participated in arts workshops is similar to the proportion of teachers who reported having had these experiences (Table 23). Thus, while the extent of principals' arts education was not great, it was not very different from teachers'.

TABLE 23

Principal Arts Preparation

Type of Education	%	N
College major/minor	25.0	12
Post-credential work	16.7	12
Workshops	38.0	13

Principals' attitudes about the importance of various goals of arts education were also similar to teachers' in that the personal development goals were rated as being most important. We can see from Table 24, though, that principals differed from teachers in their lower rating of the importance of using the arts to provide students with avocational skills.

TABLE 24

Principals' Attitudes About Importance of Goals of Arts Education (N=13)*

Goal Emphasis	$\bar{X}$	S.D.
Personal Development	3.54	0.54
Aesthetic/Artistic Development	3.31	0.48
Avocational Development	3.08	1.00

* Responses were coded as follows:

1 = Very Unimportant
2 = Somewhat Unimportant
3 = Somewhat Important
4 = Very Important

School resources--both human and material--were also not as abundant as arts educators hope for but not so lacking as might be feared. It needs to be pointed out, though, that the data reported below do not represent an exhaustive survey of all resources available at the thirteen schools. Still, they can serve as a measure of the extent to which the teachers were supported by resources deemed important to the existence of viable arts programs.

First, the number of arts specialists teaching at the schools was tallied. Arts specialists were defined as teachers who taught only arts, be it music, art, or any other art form or combination of art forms. Four of the schools had one full-time music specialist; one school had one part-time music specialist; one school had two part-time and another had three part-time music specialists; and one school had a full-time music and art specialist. The remaining five schools had no special arts teachers at all.

School visits by other resource persons--artists, musicians, dancers, museum docents, district arts specialists, etc.--were less prevalent than were special arts teachers. On the average, teachers at only one school reported having visits monthly from such persons; two schools had visits twice a term; eight schools had visits once a term; and two schools reported no visits from arts resource persons.

Teachers also indicated how often lack of funds, materials, equipment and facilities interfered with their arts program. In general, lack of these resources interfered often with arts instruction (Table 25). But no one type of resource was reported to have caused problems on a continuous basis.

TABLE 25

Teachers' Report of How Often Lack of Resources Interfered With Arts Programs*

Resource	$\bar{X}$	N
Quantity of materials/equipment	2.71	170
Budget	2.68	171
Space and facilities	2.63	170
Quality of materials/equipment	2.37	171
Maintenance of equipment	2.20	171

* Responses were coded as follows:

1 = Hardly ever or never
2 = Not very often
3 = Often
4 = Always or most of the time

Finally, the three parent measures suggest that, as a group, parents did not support increased school time for art and music; 61.2 percent disagreed with the statement that more time should be spent on these areas. And almost 80 percent were satisfied with the existing school arts programs. While this seems to be a very high level of satisfaction, we can see from Table 26 that parents were even more satisfied with the programs in the other subjects. But the parents themselves reported a relatively low level of participation as producers and/or consumers of the arts; the average percentage of participation across six activities and six art areas was 22.9 percent.

TABLE 26

Parent Satisfaction With School Programs in Six Subjects

Subject	% Satisfied	N
Reading/Lang. Arts	91.1	1661
Mathematics	90.7	1632
Social Studies	90.4	1275
Science	87.6	1303
Physical Education	81.3	1489
Arts	79.8	1360

Summary of overall findings. In general, it seems as if the arts, along with science and physical education, occupied the lowest status position in the schools' curricula. While the arts were not neglected, they were not exceptionally prominent. Among the arts, the visual arts and music were emphasized the most, as were production and performance activities. The data also suggest that there was more of an emphasis on students complying with teacher directions than on students using the arts for creative self-expression. And, while there was not a great amount of student selection of their own arts materials, it was still more than in other subjects. Additionally, students rated the arts as interesting and enjoyable, but also relatively easy.

The data from this study also reveal that various teacher and principal characteristics, teaching practices, school resources, and parent characteristics were less than ideal but not completely lacking. About one-fourth of the teachers and principals had previous arts training. There were several school music teachers, but few additional resource persons. The arts were also frequently integrated with other subjects, but behavioral objectives were used infrequently. Finally, parents were highly satisfied with arts programs, though less so than with other subjects. Yet parents, themselves, were not greatly involved as producers or consumers of the arts. Nor did they support increased school time for the arts.

School Profiles

Each school was profiled on all of the twenty-two indices and the demographic characteristics displayed in Table 1. Appendix A contains the thirteen profiles. The profiles were used to make preliminary observations about school differences. First, schools were clustered into four groups based upon their program status and quality scores (Table 27). Scores were considered moderate if they fell within one standard deviation above or below the mean (40 to 60); scores of 60 to 70 were high, scores above 70 were very high, scores of 30 to 40 were low, and, finally, scores below 30 were very low.

The schools in Group 1 were considered to have arts programs of generally high quality and status. Group 2 schools had programs of moderate quality and status, while Group 3 schools had low quality and status programs. Finally, the school in Group 4 was judged to have a mixed quality arts program.

TABLE 27

Grouping of Schools Based On
Program Status and Quality

Group	Schools
1 - High Status and Quality	Palisades
	Laurel
	Atwater
2 - Moderate Status and Quality	Crestview
	Rosemont
	Manchester
	Euclid
	Newport
	Woodlake
3 - Low Status and Quality	Bradford
	Vista
	Fairfield
4 - Mixed Status and Quality	Dennison

Based upon this grouping, an attempt was made to ferret out relationships between the level or type of arts program and the condition of schooling variables. This exploratory process led to the conclusion that schools in Groups 1 and 2 appeared to have at least moderate scores for teachers' arts

preparation, teachers' attitudes about the importance of aesthetic goals of arts education, and school resources. But in general, schools, within and between groups, appeared to have unique combinations of condition of schooling variables and, thus, showed different profiles.

Relationships Among Variables

Concern with the tentativeness of this process and the conclusions emanating from it prompted the move to a somewhat more mathematical approach. First, the program status and quality scores were average to yield one program score per school. Then the schools were rank ordered according to these scores. Five groups emerged from this ordering which differ only slightly from the ones that were based on the more intuitive approach described above (Table 28). This ordering of schools was subsequently used to compute rank-difference correlation coefficients between the new program score and all condition of schooling variables.

TABLE 28

Rank Order of Schools on Combined Program Status and Quality Score

Group	School	Program Score
1 - High	Palisades	61
2 - Moderately High	Laurel	55
	Crestview	53
3 - Moderate	Manchester	51
	Rosemont	51
	Atwater	50
	Dennison	50
	Woodlake	49
4 - Moderately Low	Euclid	47
	Newport	47
	Bradford	47
5 - Low	Fairfield	45
	Vista	44

The Spearman rho coefficients, as displayed in Table 29 show that only one condition variable--teachers' attitudes about the importance of aesthetic goals of arts education-- yielded a statistically significant relationship. Other variables which bordered on significance are teachers' attitudes toward the importance of personal development goals, principals'

attitudes about the importance of aesthetic goals, and school resources. It is also interesting to note that all but one of the coefficients are positive in direction.

TABLE 29

Spearman Rho Coefficients Between
Program Scores and Condition of Schooling Variables

Condition of Schooling Variable	rho
Teacher Preparation	0.19
Teacher Goals	
Aesthetic	0.51*
Personal	0.42
Avocation	0.27
Use of Objectives	0.36
Subject Integration	-0.10
Principal Preparation	0.35
Principal Goals	
Aesthetic	0.45
Personal	0.24
Avocation	0.21
School Resources	0.41
Parent Arts Involvement	0.22
Parent Support	0.27
Parent Satisfaction	0.14

* $p < .05$

Relationships between school demographic characteristics and program scores were also investigated. The only consistent pattern is between school size and program score. The Spearman rho coefficient for this relationship is -0.55 ($p < .05$). Thus, smaller schools had higher program scores, while larger schools had lower program scores.

DISCUSSION

The findings presented above raise at least three questions: (1) to what extent is aesthetic education compatible with current schooling practices and conditions? (2) can we make general recommendations for education when individual schools vary? and (3) is it possible to sugguest

strategies for improvement when teachers' attitudes and school size are shown to have significant relationships to school programs?

First, it seems appropriate to question the compatibility of aesthetic education and the schools in this study because of the type of knowledge which was the major focus of teaching and learning. It is hard not to conclude that instruction in reading/language arts and mathematics constituted the major focus of the schools' curricula. While this paper did not present data about the nature of instruction in these subjects, I think it is appropriate to suggest that they probably concentrated on rule-governed learning. In other words, students were most likely taught to learn and follow rules for spelling, decoding written messages, writing, adding and subtracting numbers, and so on. Especially in elementary mathematics, following the rules to obtain the "right" answer is usually the major goal of teaching and learning. But artistic activity often involves the breaking of rules, the discovery of new horizons, and the search for unknown solutions.[42] Of course, there are some rules and procedures important to any art form which should be learned, yet the nature of artistic expression and impression[43] is based upon the role of the individual in transforming his or her inner and outer worlds to create anew. I, therefore, see a conflict between the nature of the elementary school instructional emphasis on rule-governed learning and the more expansive and exploratory nature of aesthetic activity. If teachers and students spend most of their time on the former, it seems likely that shifting to the latter would be difficult at best.

The behavioral emphasis even within arts instruction, as reported earlier, on students complying with teacher directions and choosing their own materials only infrequently, further suggests that students were not experiencing artistic activity as I have characterized it. Compared to instruction in other subjects, though, it appeared that students had more freedom--as limited as it was--in the arts. Perhaps, then, the arts served as a small reward for students or as a balance to the rest of the curriculum. A little freedom when working with paints or clay or acting out a story might be tolerated, but painting on a crumpled and torn piece of paper instead of on a whole, flat one or sculpting a nude female figure might be discouraged.

Another reason to question the compatibility of aesthetic education and schooling practices concerns the attitudes of students, teachers, and principals. The two groups of adults rated as most important those goals of arts education which concerned increasing students' self-concepts and providing enjoyable experiences for students. And students rated the arts as relatively enjoyable and interesting but easy and less important than other subjects. While I do not deny that artistic activity does and should produce enjoyment and pleasure, I must question the implication of emphasis on these feelings for serious study of the arts. Sustained and concentrated effort in producing, reacting to, or understanding the arts can only enhance the pleasure one feels as well as enable one to learn and know more about oneself and others. Lack of such effort would seemingly result in lesser rewards.

The second question I want to raise concerns the variability among schools on the twenty-two indices reported herein. As stated before, the individual school profiles suggest that each institution exhibited a unique combination of index scores which revealed no clear and distinct patterns. If this condition were true of these schools across subjects as well as schools in general, how, then, can we make national or even state recommendations for education? Perhaps, there may not be one program or one set of conditions which is best or ideal for each school and community. The most that we can do might be to suggest that educators examine certain current practices and schooling conditions before either advocating increased support for existing programs or recommending changes to be made.

What can be done, though, when it is shown that attitudes are closely related to program practices? Even though patterns among groups of indices or variables did not emerge in this study, teachers' attitudes about the importance of aesthetic goals of arts education were significantly related to the combined program status and quality measure. Obviously, causal connections cannot be inferred from this correlation, but one can speculate on the nature of the relationship. One explanation for the relationship could be that teachers' attitudes and the nature of the arts programs were influenced by other factors not examined in this study. Perhaps, a small group of parents were instrumental in effecting

the nature of the school's arts program. Alternatively, teachers might have thought aesthetic goals were important because of the status and quality of the arts program in their school. But teachers' attitudes about the importance of different goals could also have influenced the nature of the arts programs. Even given this explanation, we are still confronted with a problem regarding recommendations for improvement. The formation and change of attitudes are complex and difficult processes to understand.[44] Perhaps, the most that can be suggested is that teachers' attitudes about the importance of certain issues may be more critical than their actual preparation in a given area.

It is easier to understand and speculate about the relationship between school size and the combined arts program measure. Clearly, the size of the school must precede the nature of the arts program and it is unlikely that the same additional factors could have influenced both conditions. What, then, is there about a small school which would tend to encourage more of an emphasis on the arts and more of a developed program? Conversely, why did larger schools have less developed arts programs? Perhaps, smaller institutions with fewer students to manage can afford to be less concerned with maintaining formal rules and can allow for greater student decision making and exploratory activity. These features may be more conducive to genuine artistic/aesthetic activity. The demands for order placed on large schools with several hundred students might inhibit the rule-bending atmosphere which may encourage artistic exploration. But, can we recommend that elementary schools be small because this might lead to better arts programs? Politically, this is not a vivable option. Perhaps, though, the relationship between school size and measures of the quality of instruction in other subjects might also be significant. Then, more consideration could be given to such a suggestion.

Admittedly, I have not provided definitive answers to these and other questions raised in this paper. But I remind the reader that the ideas expressed here are not intended to serve as recommendations for implementation. Instead, the ideas and the data reported earlier are presented to stimulate thought about some practices that teachers and schools might

consider, and to suggest questions which researchers may wish to explore further. The still limited state of knowledge about schooling in the arts suggests that we should still be asking questions rather than providing answers. And the differences that exist among schools and communities suggests that we might be prudent to guide local educators in searching out the knowledge which will help them make decisions appropriate for their own unique set of conditions.

APPENDIX A
SCHOOL PROFILES

SCHOOL PROFILE

SCHOOL NAME : Atwater

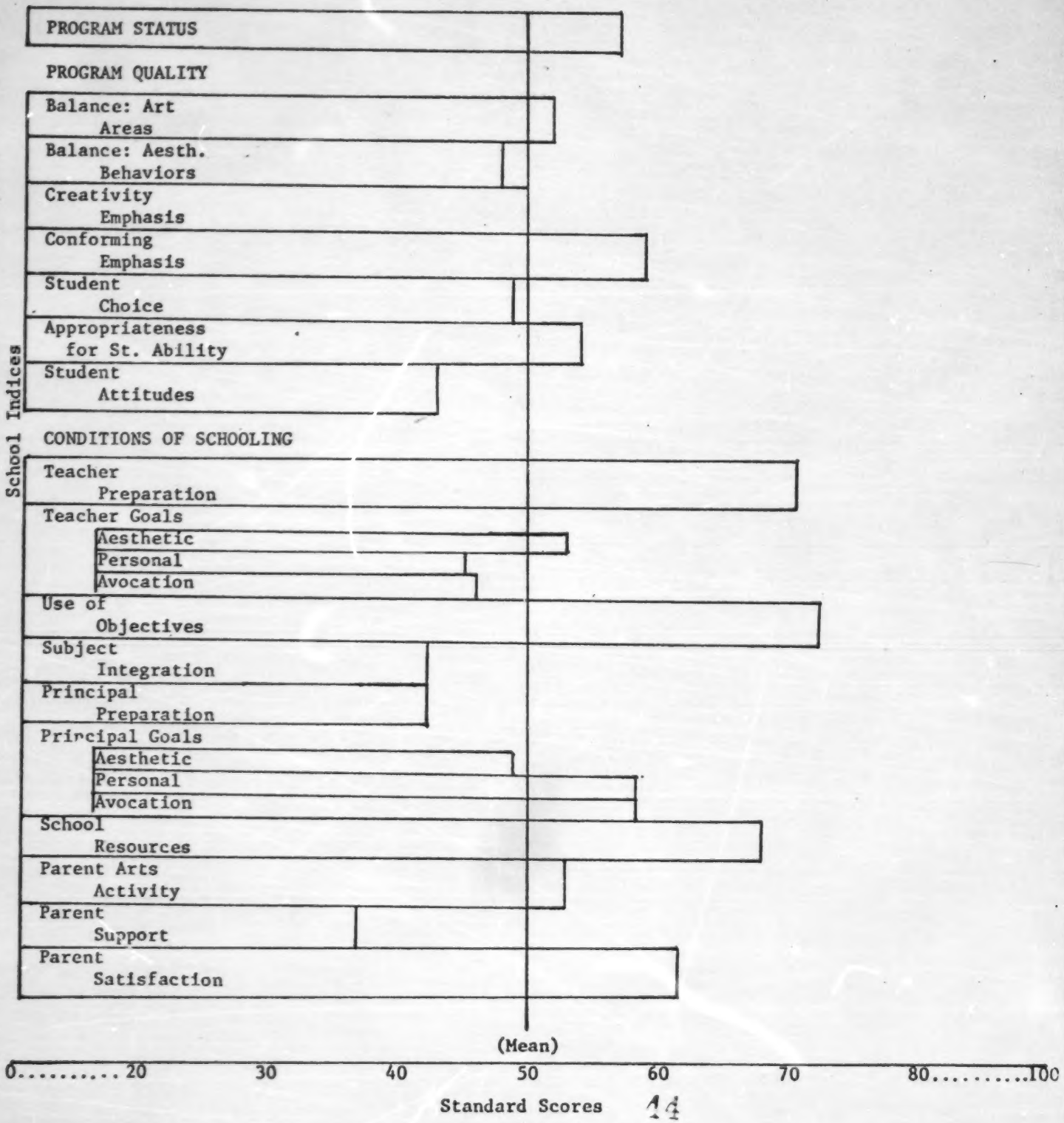
LOCATION: Suburban

ECONOMIC STATUS: Middle

SCHOOL SIZE: Small

RACE/ETHNICITY: White

GRADES: K-6



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SCHOOL PROFILE

SCHOOL NAME : Bradford

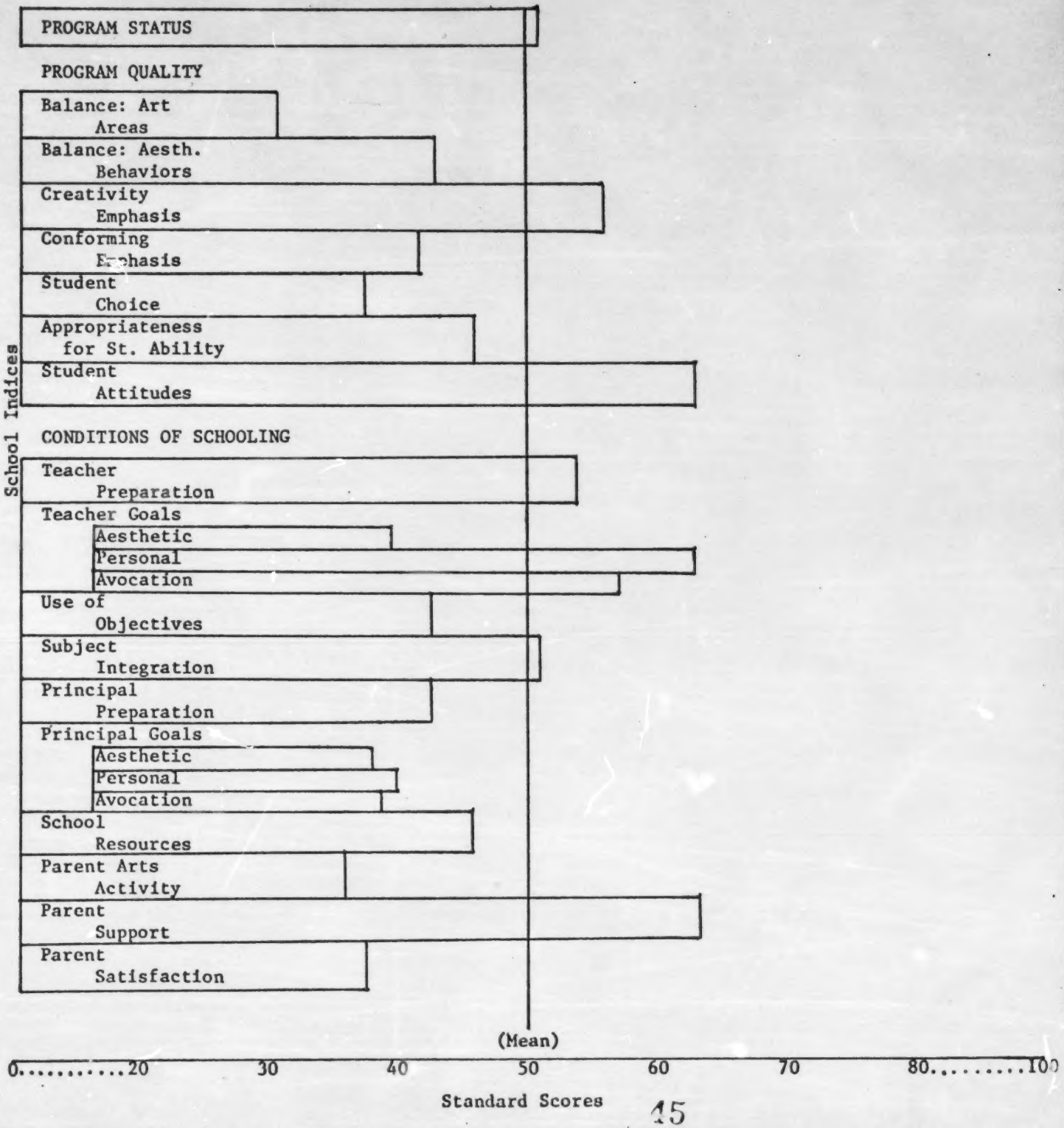
LOCATION: Suburban

ECONOMIC STATUS: Low/Middle

SCHOOL SIZE: Medium

RACE/ETHNICITY: White

GRADES: K-6



SCHOOL PROFILE

SCHOOL NAME: Crestview

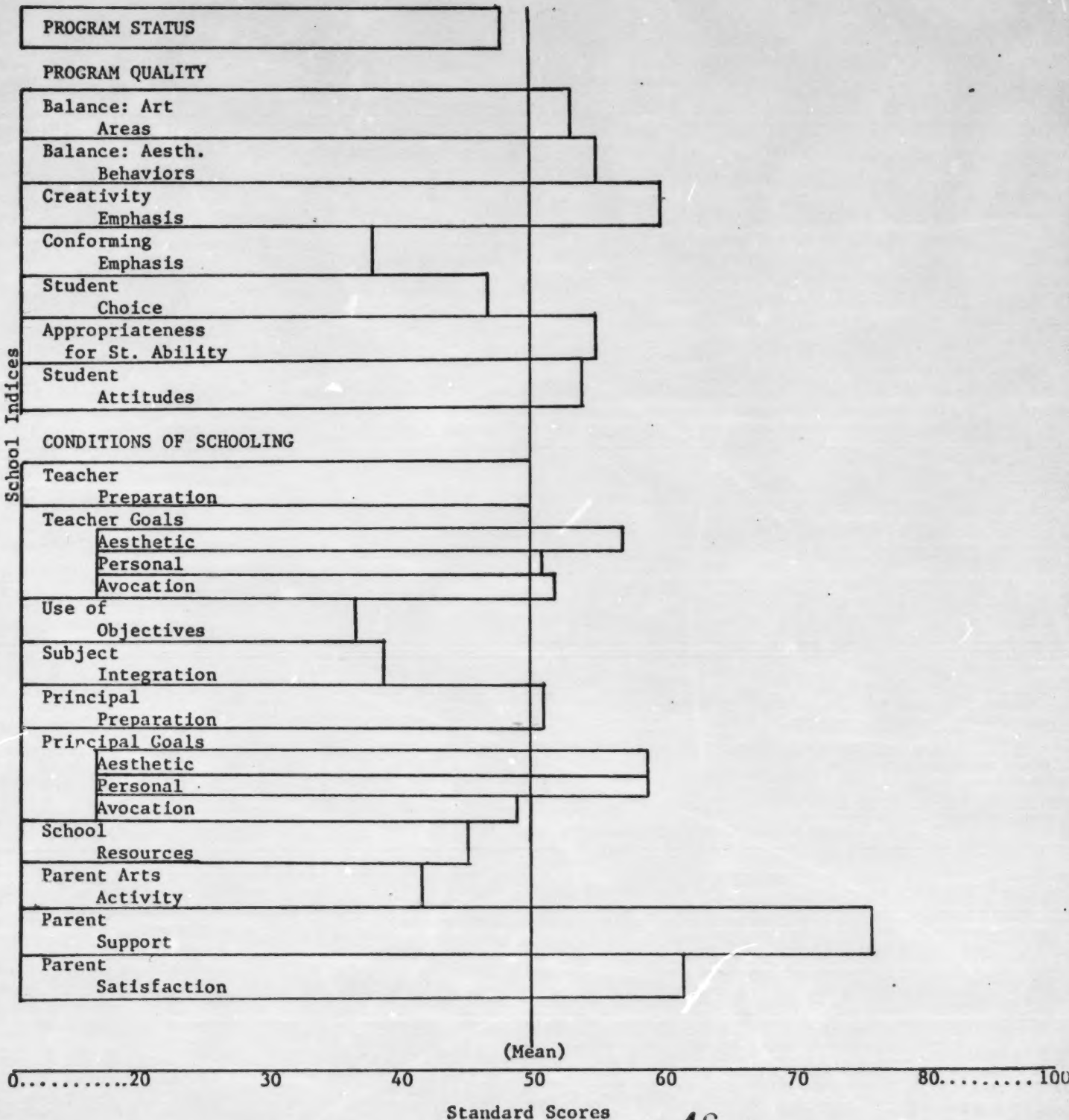
LOCATION: Suburban

ECONOMIC STATUS: Low/Middle

SCHOOL SIZE: Medium

RACE/ETHNICITY: White

GRADES: K-5



SCHOOL PROFILE

SCHOOL NAME : Dennison

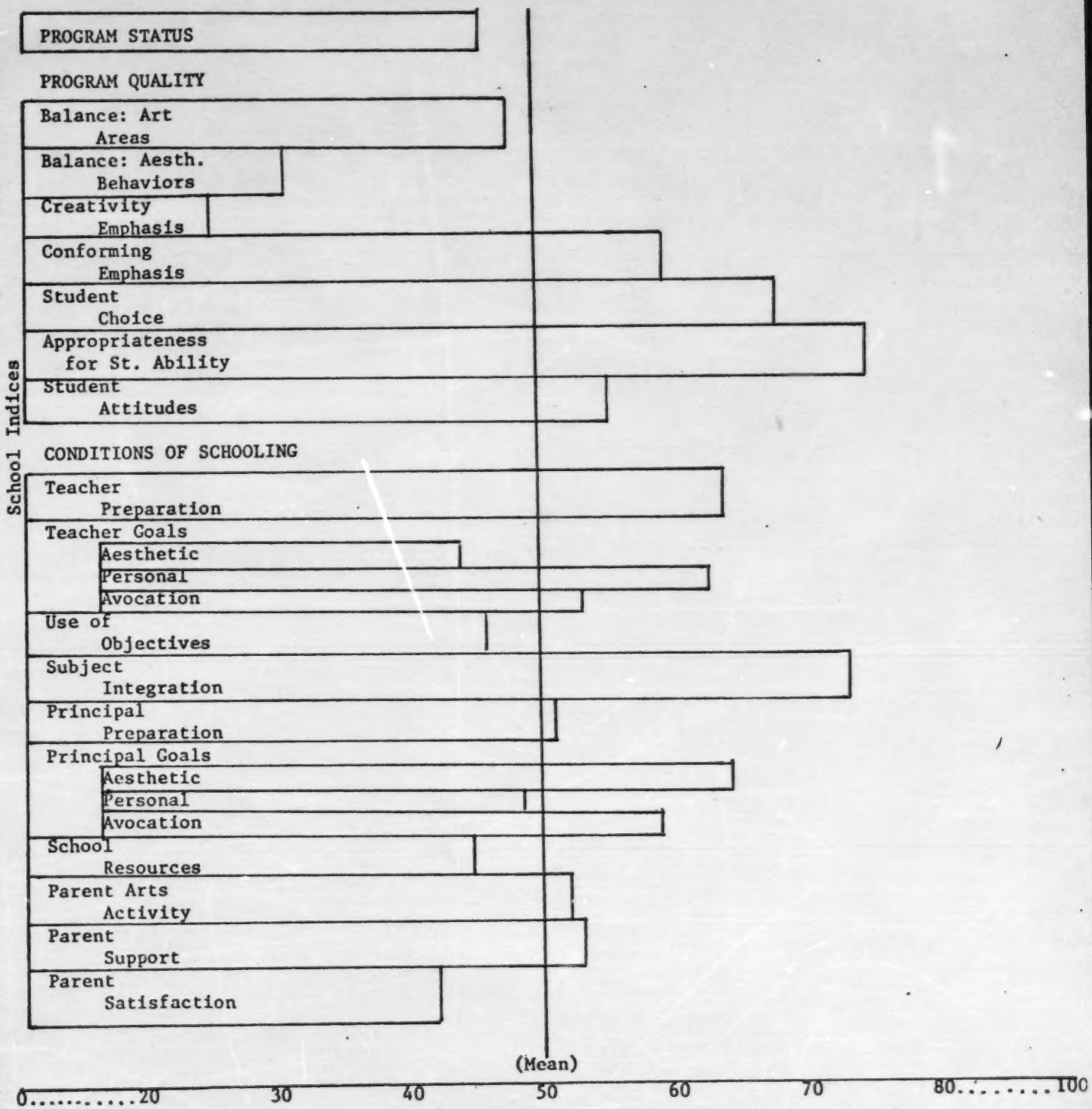
LOCATION: Rural

ECONOMIC STATUS: Middle

SCHOOL SIZE: Very Small

RACE/ETHNICITY: White

GRADES: K-6



SCHOOL PROFILE

SCHOOL NAME : Euclid

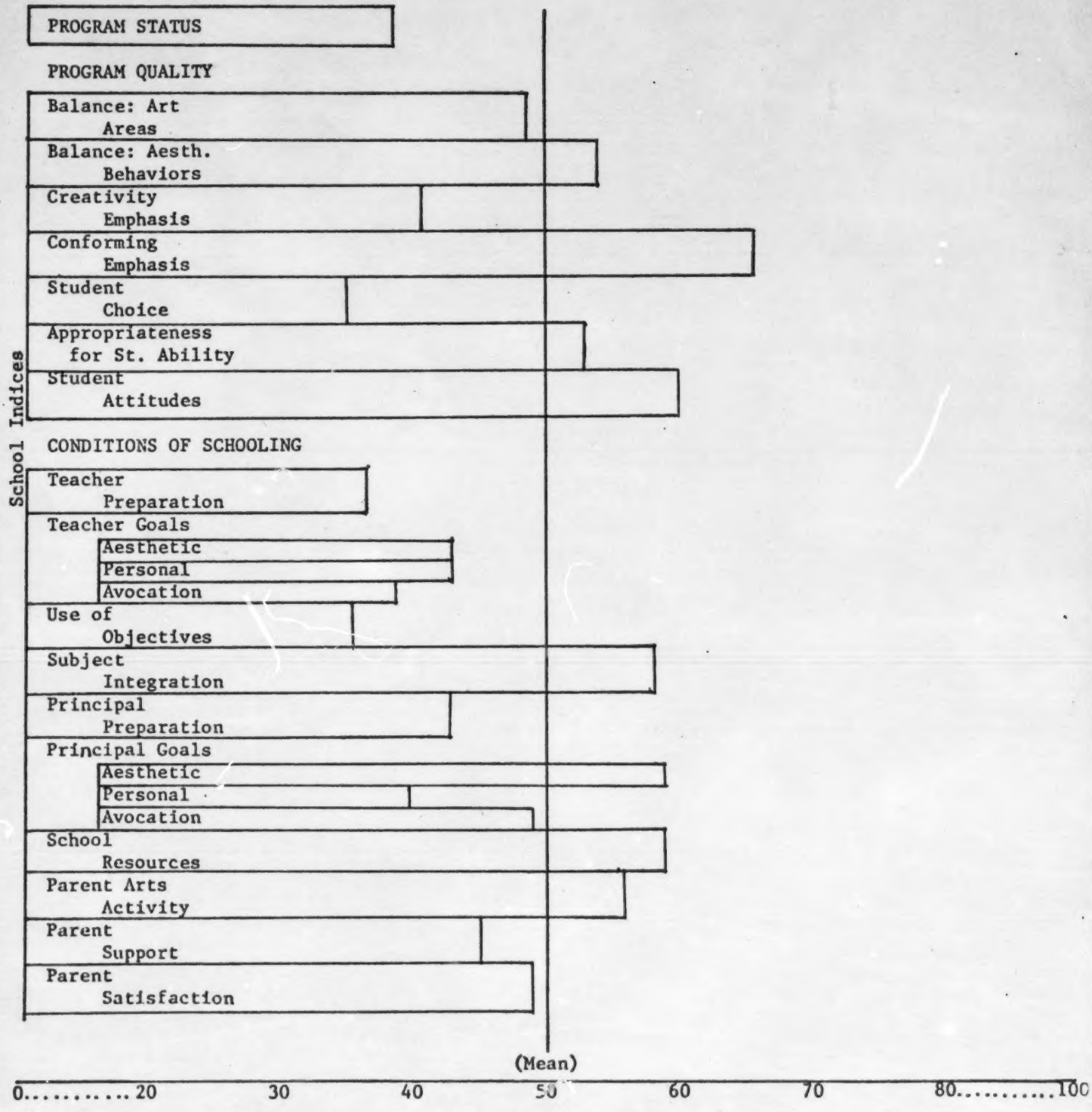
LOCATION: Rural

ECONOMIC STATUS: Middle

SCHOOL SIZE: Small

RACE/ETHNICITY: White

GRADES: K-6



SCHOOL PROFILE

SCHOOL NAME: Fairfield

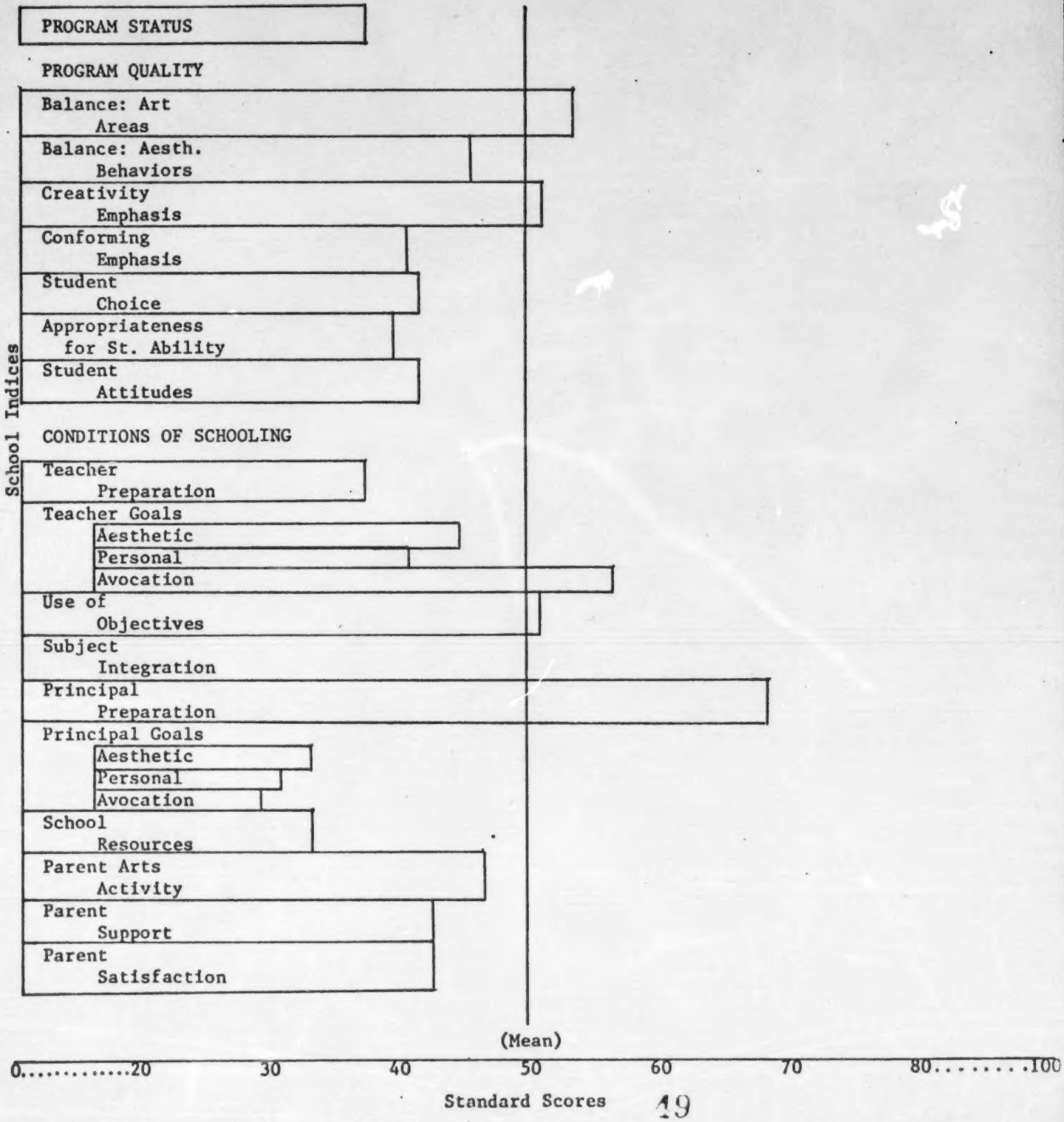
LOCATION: Rural

ECONOMIC STATUS: Low/Middle

SCHOOL SIZE: Very Large

RACE/ETHNICITY: Mexican American/White

GRADES: K-6



SCHOOL PROFILE

SCHOOL NAME : Laurel

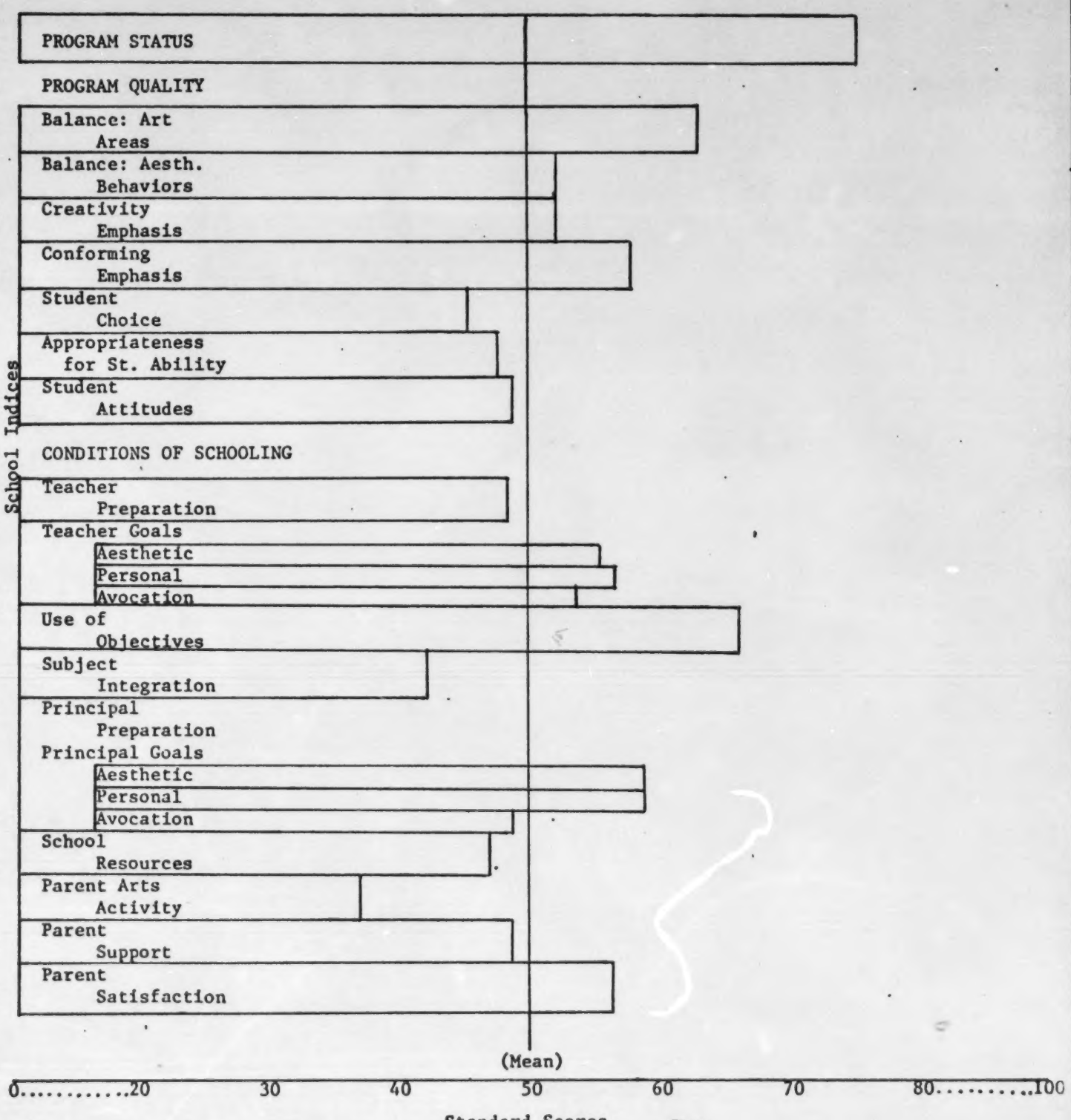
LOCATION: Rural

ECONOMIC STATUS: Low

SCHOOL SIZE: Medium

RACE/ETHNICITY: Black/white

GRADES: K-5



SCHOOL PROFILE

SCHOOL NAME : Manchester

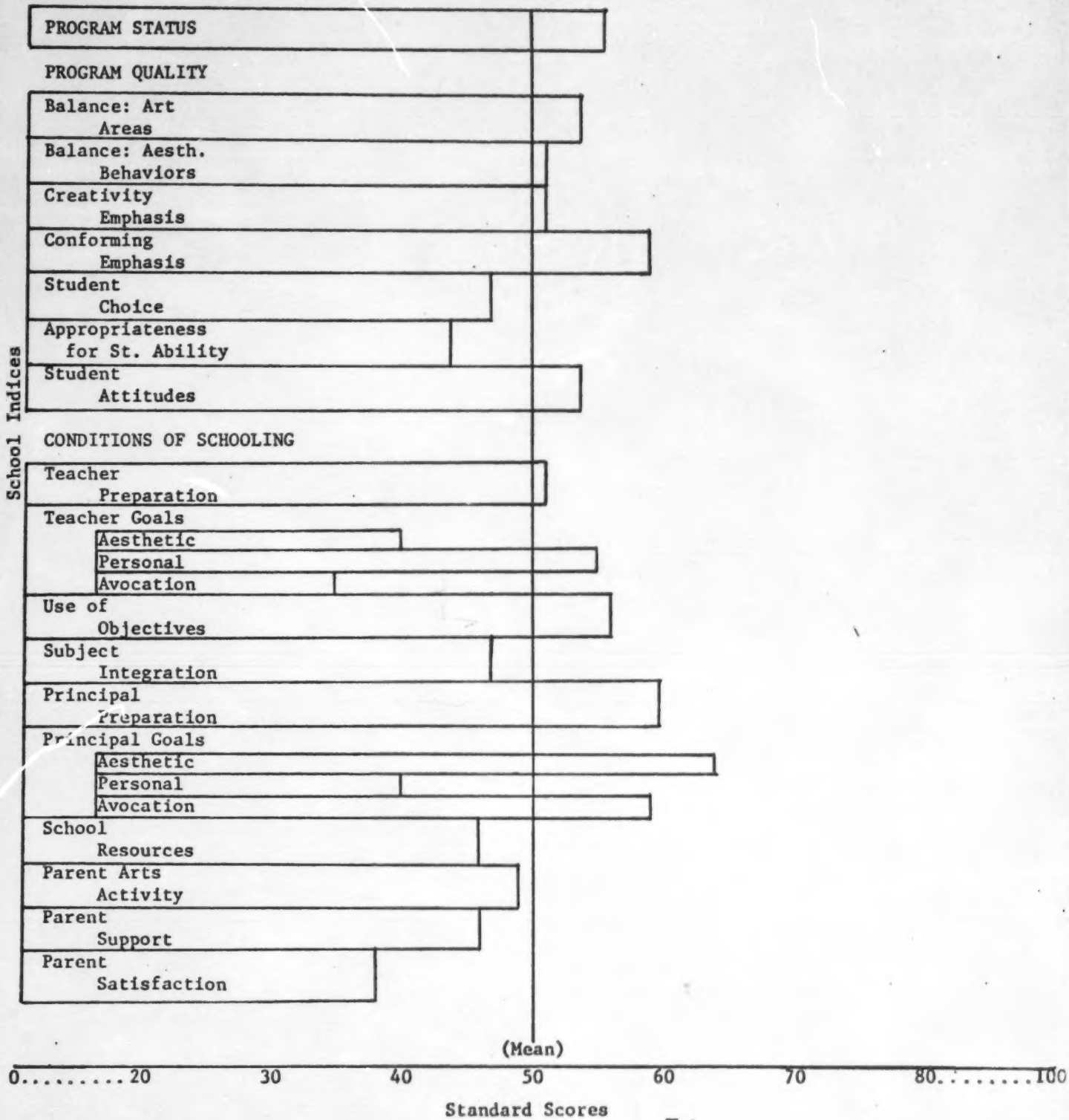
LOCATION: Urban

ECONOMIC STATUS: Middle

SCHOOL SIZE:Medium

RACE/ETHNICITY: Black

GRADES: K-5



SCHOOL PROFILE

SCHOOL NAME : Newport

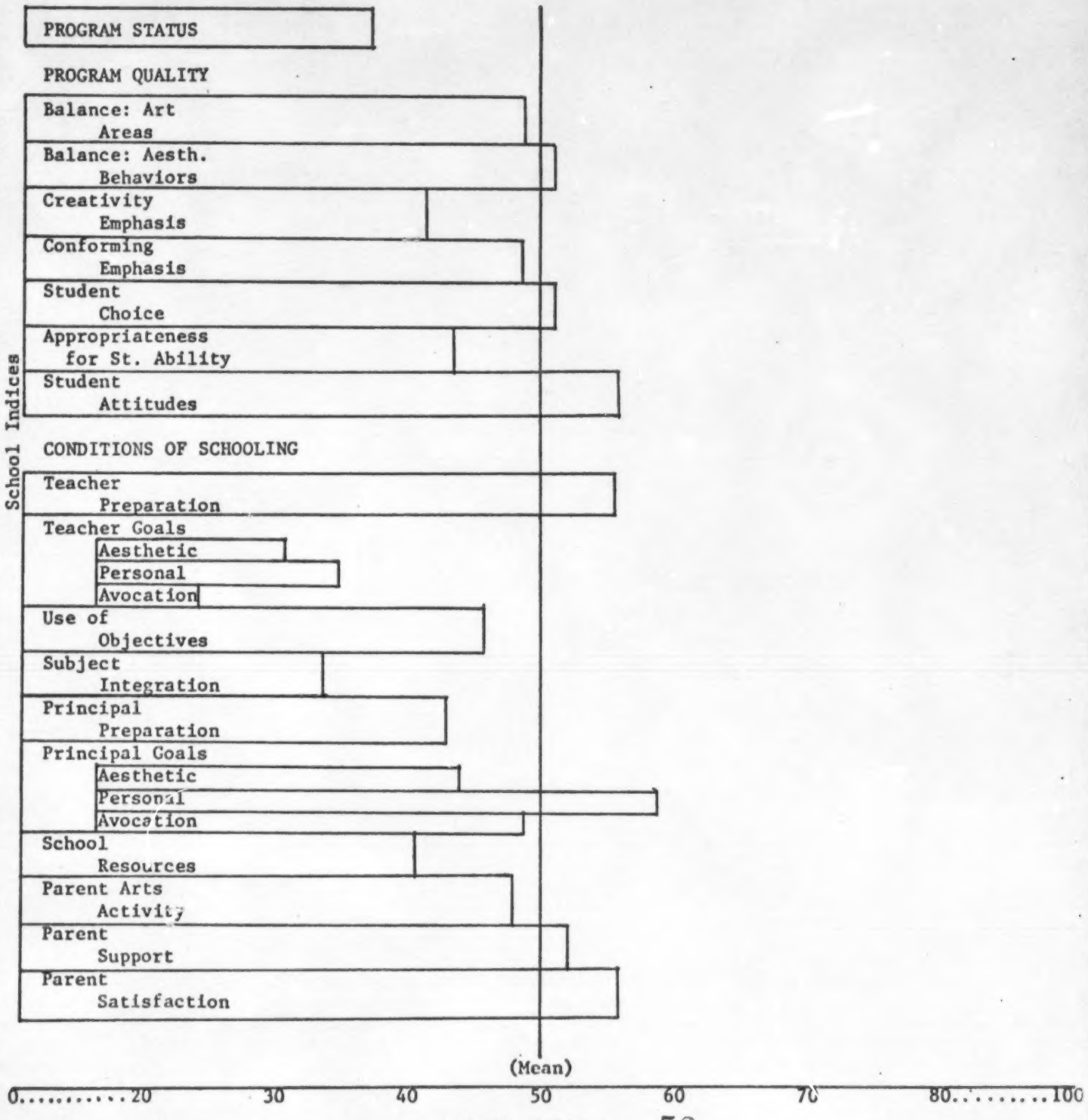
LOCATION: Urban

ECONOMIC STATUS: Low

SCHOOL SIZE: Large

RACE/ETHNICITY: Mixed

GRADES: K-6



SCHOOL PROFILE

SCHOOL NAME: Palisades

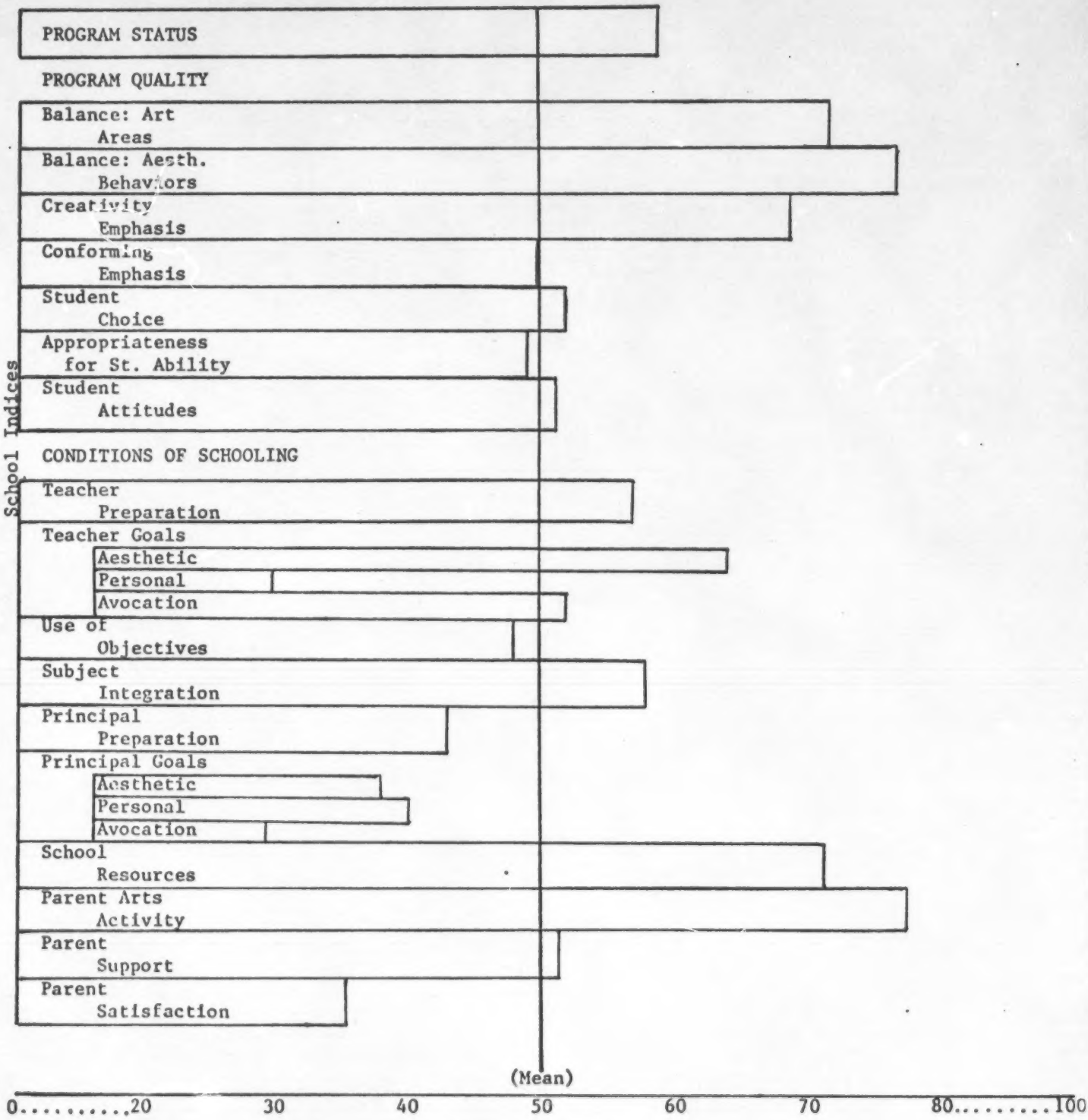
LOCATION: Urban

ECONOMIC STATUS: Upper/Middle

SCHOOL SIZE: Small

RACE/ETHNICITY: Black/White

GRADES: K-5



SCHOOL PROFILE

SCHOOL NAME : Rosemont

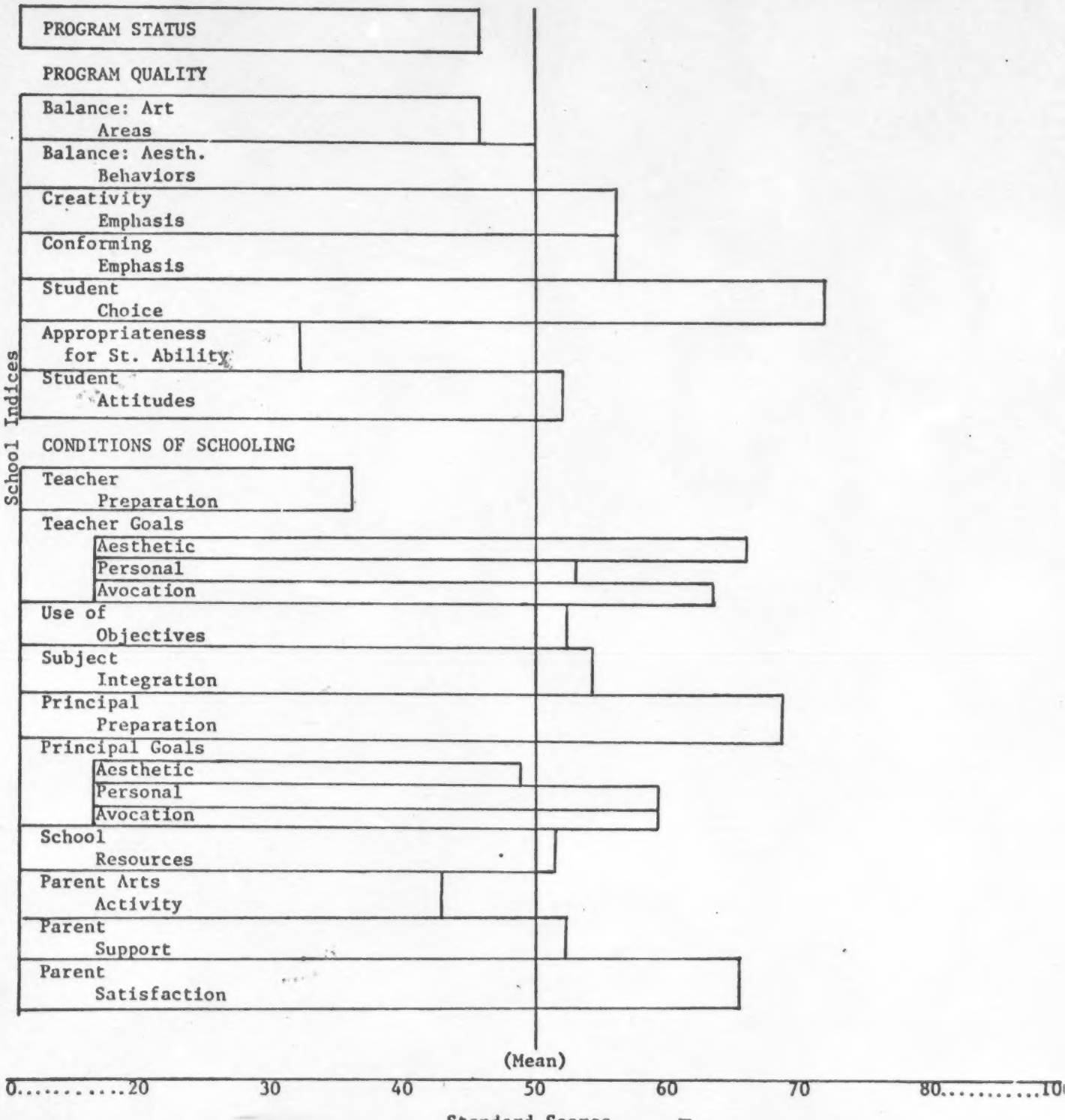
LOCATION: Urban

ECONOMIC STATUS: Low

SCHOOL SIZE: Medium

RACE/ETHNICITY: Mexican American

GRADES: K-5



SCHOOL PROFILE

SCHOOL NAME : Vista

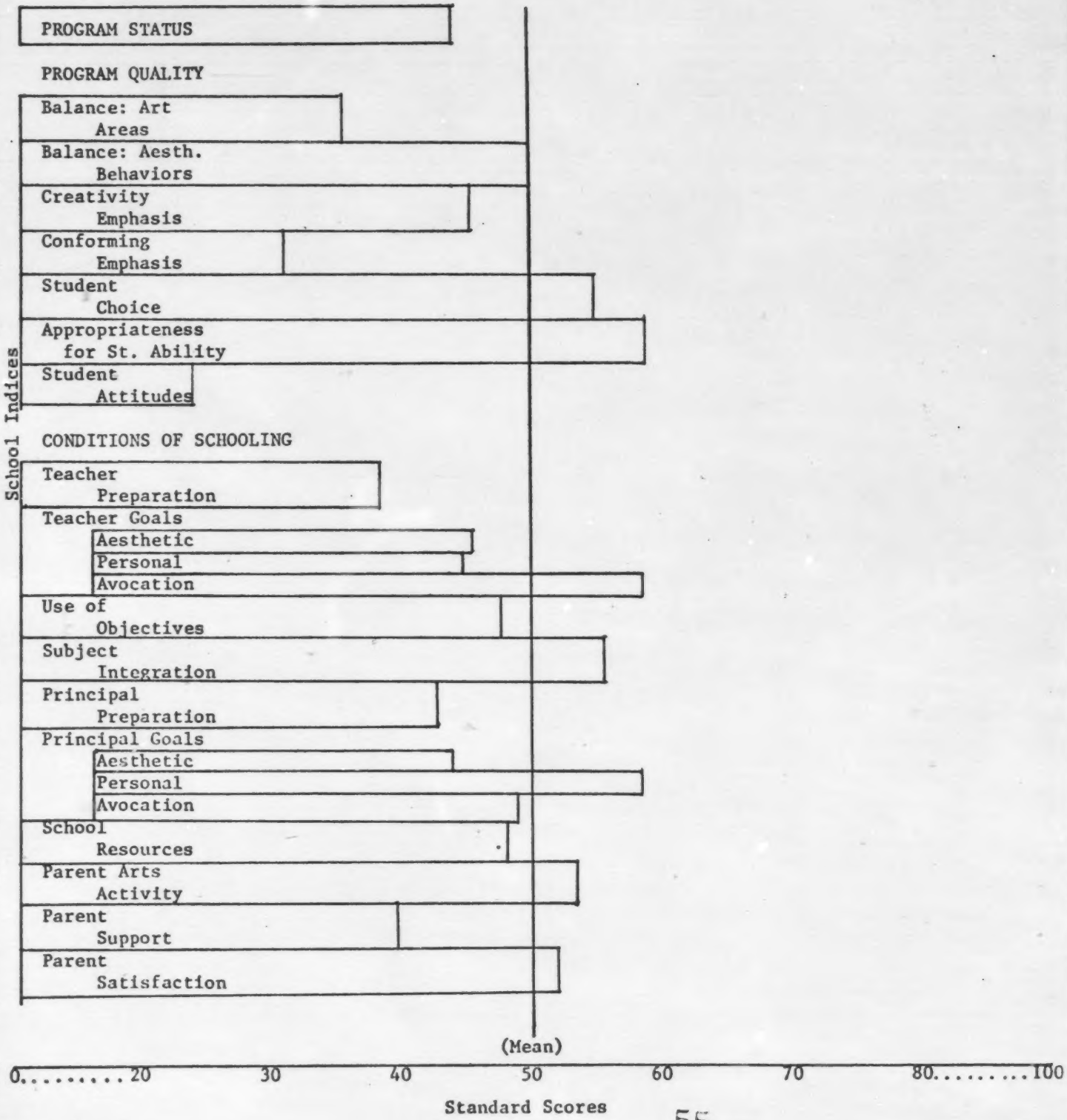
LOCATION: Suburban

ECONOMIC STATUS: Middle

SCHOOL SIZE: Large

RACE/ETHNICITY: White

GRADES: K-6



SCHOOL PROFILE

SCHOOL NAME : Woodlake

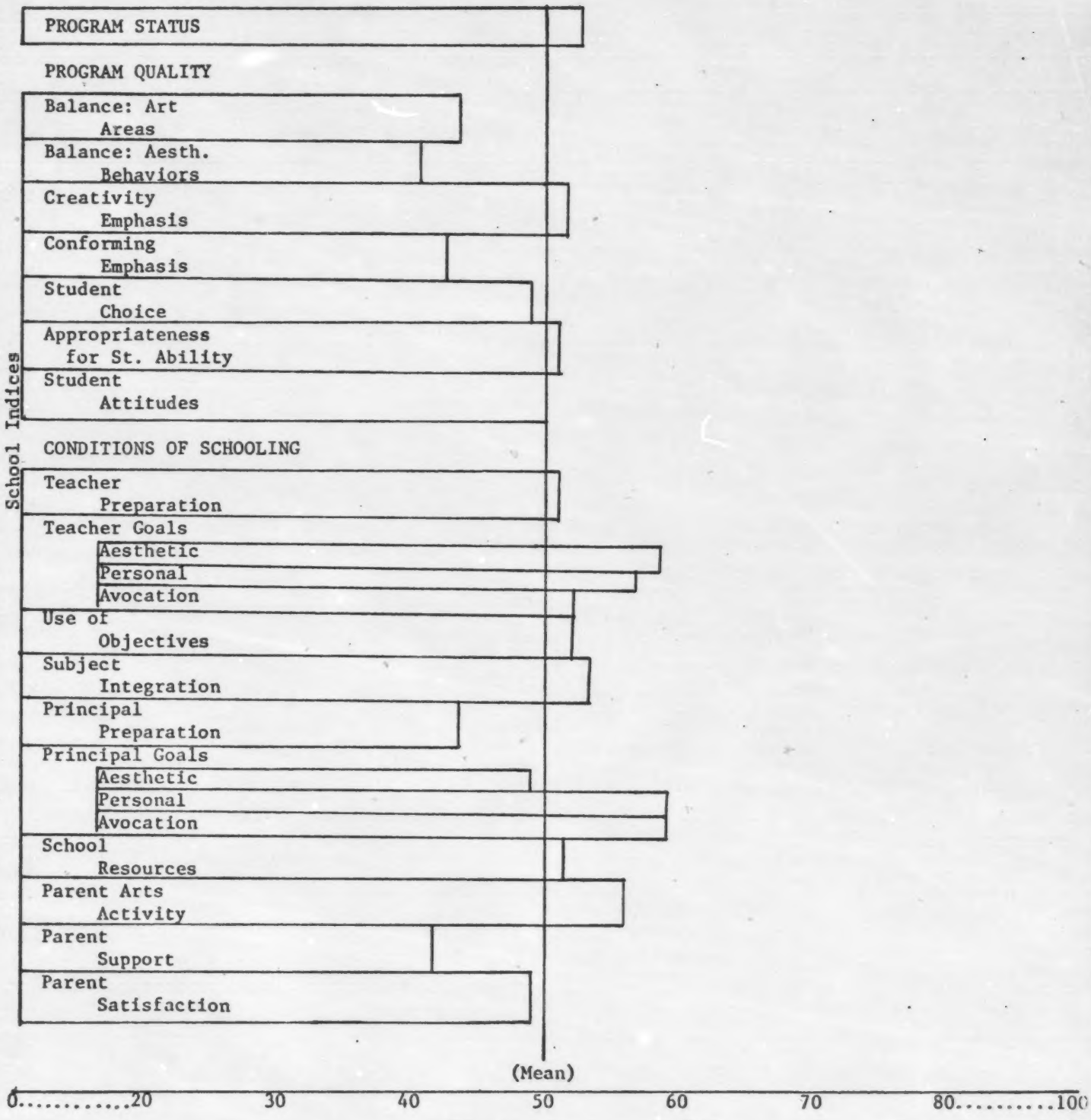
LOCATION: Suburban

ECONOMIC STATUS: Middle

SCHOOL SIZE: Medium

RACE/ETHNICITY: White

GRADES: K-6



NOTES

1. Hastie Reid, "Current Opinions Concerning Best Practices in Art for the Elementary Schools and for Elementary School Teacher Preparation," Research In Art Education, ed. Manuel Barkan (Kurtztown, Pennsylvania: National Art Education Association, 1954), pp. 78-113.

2. Hastie, pp. 78-113.

3. Hastie, pp. 78-113.

4. Hastie, p. 79, citing R.B. Farnum, Present Status of drawing and Art in the Elementary and Secondary Schools of the United States, U.S. Bureau of Educational Bulletin No. 1e (Washington: Bureau of Education, 1914).

5. Hastie, pp. 92-102.

6. Research Committee of National Art Education Association, "Comparative Expenditures for Art Supplies in Typical School Systems," Research In Art Education, ed. Manuel Barkan (Kurtztown, Pennsylvania: National Art Education Association, 1954),pp.13-19.

7. Research Committee of National Art Education Association, p. 19.

8. Research Division of National Education Association, "Music and Art in the Public Schools," Art Education, XVI, No. 9 (December, 1963, 5-14.

9. Research Division of National Education Association, pp. 5-14.

10. Research Division of National Education Association, pp. 5-14.

11. Research Division of National Education Association, pp. 5-14.

12. American Music Conference, Report on A Study of Music Programs In U.S. Elementary and Secondary Schools--1972-3 (Chicago: American Music Conference, 1974).

13. American Music Conference, p. 1.

14. American Music Conference, p. 1.

15. American Music Conference, p. 1-2.

16. Joint Legislative Committee On The Arts, The Status of The Arts In Michigan (Lansing, Michigan: (n.n.), 1975).

17. Joint Legislative Committee On The Arts, pp. 51-66.

18. Joint Legislative Committee On The Arts, pp. 51-66; Research Division of National Education Association, pp.5-6; American Music Conference, pp.1-2.

19. Arts, Education and Americans Panel, American Council for the Arts in Education: Coming to Our Senses: The Significance of the Arts for American Education, (New York: McGraw-Hill, 1977).

20. For more information about A Study of Schooling, see John I. Goodlad, Kenneth S. Sirotnik, and Bette C. Overman, "An Overview of "A Study of Schooling," Phi Delta Kappan, November, 1979, 61 (4) pp. 174-78.

21. The SRI instrument was changed to allow for observation in secondary as well as elementary school classrooms.

22. Benjamin S. Bloom, "The New Directions in Educational Research: Alterable Variables," Phi Delta Kappan, February 1980, 61 (6), pp. 382-85.

23. National Assessment of Educational Progress, Design and Drawing Skills, Art Report No. 06-A-01, U.S. Government Printing Office, Washington, D.C.: 1977, p. 85.

24. David E. Wiley and Annegret Harnischfeger, "Explosion of a Myth: Quantity of Schooling and Exposure to Instruction, Major Education Vechules," Educational Researcher, April 1974, pp. 7-12.

25. Bloom, pp. 382-83.

26. Bennett Reimer, "Designing Effective Arts Programs," Arts and the Schools, ed. Jerome J. Hausman (New York: McGraw Hill, 1980).

27. Hilda Lewis, "The Arts in the Elementary School," position paper prepared for Arts and the Schools, ed. Jerome J. Hausman (New York: McGraw Hill, 1980).

28. Arts, Education and Americans Panel, American Council for the Arts in Education: Coming to Our Senses: The Significance of the Arts for American Education, (New York: McGraw Hill,1977).

29. Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey: Prentice-Hall, 1970).

30. Harvey S. Broudy, Enlightened Cherishing (Chicago: University of Illinois Press, 1972).

31. Art Framework Subcommittee of the Fine Arts and Humanities Framework Committee, Art Education Framework (Sacramento: California State Department of Education, 1971).

32. Edmund Burke Feldman, Becoming Human Through Art (Englewood Cliffs, New Jersey: Prentice-Hall, 1970) p. vi.

33. Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth (New York: Macmillan, 1975).

34. Ralph W. Tyler, Basic Principles of Curriculum and Instruction (Chicago: University of Chicago Press, 1949).

35. For a review of much of this literature see, S.B.Khan and Joel Weiss, "The Teaching of Affective Responses," Second Handbook of Research on Teaching, ed. Robert M.W. Travers (Chicago: Rand McNally, 1973).

36. For discussion related to this topic, see Reimer in Arts and the Schools.

37. John I. Goodlad, The Dynamics of Educational Change (New York: McGraw-Hill, 1975).

38. James S.Coleman, Equality of Educational Opportunity (Washington, D.C.: U.S. Government Printing Office, 1966). Christopher Jencks, Inequality (New York: Basic Books,1972).

39. Technically, the percentages in Table 3 are mean percentages of "frames" observed for each subject area. An average of 240 frames were observed per hour of classroom observation. We can talk about these percentages as rough approximations of instructional emphasis.

40. Elliot W. Eisner and David W. Ecker, Readings in Art Education (Waltham, Massachusetts: Blaisdell, 1966) pp.1-12.

41. Elliot W. Einer, Educating Artistic Vision (New York: MacMillan, 1972) pp. 154-158.

42. Maxine Green, Landscapes of Learning (New York: Teachers Colleges Press, 1979).

43. Harry Broudy uses the term artistic or aesthelic impressions. Harry S. Brody, "Arts Education: Necessary or Just Nice?", Phi Delta Kappan, January, 1979, (60) 5, pp. 347-350.

44. Khan and Weiss.